

DUBLIN

Grand opera
SOCIETY

Founded 1941

1947 — 1948
S. S

May Devitt began her singing career at the age of eight when she sang *Home Sweet Home* at a concert in the Round Room of the Rotunda. I believe on this occasion she received the munificent fee of 5/-! She was regarded as a child prodigy and sometimes sang at semi-private affairs such as Hunt Balls and occasionally appeared at the Olympia Theatre.

While still at school she started to study singing under Dr. Vincent O'Brien, spending hours and hours practising until top, middle and lower registers were equally well developed. May Devitt's voice now covers three octaves. Her 'high C' is as clear and beautiful as a bell, for Dr. O'Brien from the start taught her to take her top notes 'pianissimo'—a genuine singer never requires to shout.

Lullabies

AT the age of eighteen these singing lessons came to an abrupt end, when May Devitt met, fell in love and married a young Irish Army officer—Commandant Liam Murphy. A few years later lullabies were the order of the day instead of scales and exercises.

When the children were able to run about, May Devitt found time to resume her singing lessons, so back she went to Dr. Vincent O'Brien. After four years study, on his advice, she joined the chorus of the Radio Eireann Opera Company in order to gain experience. For three or four seasons she sang in the chorus and with an eagle eye watched how Cross-Channel "principals" carried their parts, the way they acted and how they sang, all the time acquiring a fund of useful knowledge until finally she made her debut as Leonora in the broadcast version of *Il Trovatore*.

Shortly after this a professional opera company visited the Gaiety Theatre. With them was Sydney Russell, who, after hearing her sing, invited her to appear as guest artist in *Madam Butterfly*. After the performance, Sydney Russell asked her to join the company.

IN 1938 negotiations were in progress for her appearance at the Opera Comique, but these fell through owing to the "war scare." The outbreak of war found her in London taking part in the musical revue, *Funny Side Up*, with Stanley Lupino and Florence Desmond. During the "blitz" her nerves gave out and she returned to Ireland.

At the end of the war she went back to England in order to fulfil a number of contracts



MAY DEVITT

IRELANDS GREATEST Madame Butterfly

THE DUBLIN SOPRANO
WHO HAS SUNG IN THE FOLLOWING :-
MIMI IN "LA BOHEME"
TITLE ROLE IN "LA TOSCA"
JULIET IN "ROMEO AND JULIET"
VIOLETTA IN "LA TRAVIATA"
TITLE ROLE IN "AIDA"
MARGUERITE IN "FAUST"
MICHAELA IN "CARMEN"
HANSEL IN "HANSEL AND GRETEL"
TITLE ROLE IN "LA GIOCONDA"
TITLE ROLE IN "MADAME BUTTERFLY"
GILDA IN "RIGOLETTO"
IN "MIGNON"

SPRING SEASON

APRIL 28 - MAY 10 1947

DUBLIN GRAND OPERA SOCIETY

"AIDA" VERDI

RUTH PACKER PATRICIA BLACK FRANK SALE
GEORGE HANCOCK VERE LAURIE RICHARD MASON

"RIGOLETTO" VERDI

LEYLAND WHITE GWEN CATLEY
JAMES JOHNSTON APRIL 29TH JOHN MYRRIDAN MAY 10TH
PATRICIA BLACK OWEN BRANNIGAN RICHARD MASON

"CARMEN" BIZET

PATRICIA BLACK JAMES JOHNSTON MAY 1ST & 6TH
IVAN DIXON MAY 3RD GEORGE HANCOCK
BLANCHE TURNER JOSEPHINE O'HAGAN JOSEPH FLOOD
RICHARD MASON MOLLY MURPHY VERE LAURIE

"LA BOHEME" PUCCINI

WALTER MIDGLEY MAY 2ND & 3RD BLANCHE TURNER
GEORGE HANCOCK MAY 2ND LEYLAND WHITE MAY 3RD
JOSEPHINE O'HAGAN OWEN BRANNIGAN VERE LAURIE
JOSEPH FLOOD

"DON GIOVANNI" MOZART

LEYLAND WHITE OWEN BRANNIGAN WALTER MIDGLEY
RUTH PACKER WINIFRED RADFORD MARY CHERRY
GEORGE HANCOCK RICHARD MASON

Patricia Black

IT doesn't seem so long since Patricia Black walked nervously on to the Metropolitan Hall stage to win the coveted Feis Ceoil Dramatic Cup. Now she is Ireland's leading operatic contralto, and, after her fine singing with the Dublin Grand Opera Society at the Gaiety during the week, is, doubtless, more admired than ever by the Dublin opera lovers.

From prizewinning at the Feis Ceoil, Miss Black has gone a very long way. She has sung with distinction Delilah ("Samson and Delilah"), Amneris ("Aida").

Suzuki ("Butterfly"), Carmen, Azucena ("Il Trovatore"), Maddalena ("Rigoletto"), Siebel ("Faust"), the Gipsy Queen ("Bohemian Girl"), Santuzza ("Cavalleria Rusticana"), Guilettina ("Tales of Hoffman"), Leonora ("La Favorita"), Ortrud ("Lohengrin"), and Lazarello ("Maritana").

She has, perhaps, the biggest repertoire of any contralto on the operatic stage to-day.

Recently during a season at Hull the Carl Rosa Company (of which Miss Black is a member) one evening found themselves in difficulties as the artist who was to sing Guilettina in "Tales of Hoffman" was unable to take the part owing to a sudden illness.

At a couple of hours' notice Miss Black undertook to sing this difficult role and received an ovation for what was an outstanding performance. A newspaper critic, describing the scene, stated that even the members of the orchestra joined in the applause.

Those who have heard her since Miss Black joined the Carl Rosa Company have noticed with pleasure the all-round improvement in her work. This, of course, comes from being able now to devote all her time to her first love—Grand Opera.

The Opera season continues at the Gaiety next week with presentations of "Don Giovanni" (Monday, Wednesday and Saturday matinee), "Carmen" (Tuesday), "La Boheme" (Thursday), "Aida" (Friday) and "Rigoletto" (Saturday night).



PATRICIA BLACK

AS AMNERIS IN "AIDA"
AS MADDALENA IN "RIGOLETTO"
IN THE TITLE ROLE IN "CARMEN"

Patricia Black Is Among The Stars

"Sunday Independent" Music Critic

LOOKING down the imposing list of principals taking part in the Spring Season of the Dublin Grand Opera Society, which commences in the Gaiety Theatre to-morrow night, one name catches the eye—Patricia Black, Principal Contralto. Carl Rosa Opera Co.

Patricia Black is an Irish singer returning to our capital as a distinguished operatic star in the company of such renowned artistes as Gwen Catley, Ruth Packer, Blanche Turner, ~~Ruth Packer~~, to share premier roles with them.

Gifted with a voice of unusual range and of rich timbre, "Pattie" Black soon found her best singing medium to be Grand Opera. The operatic contralto is not to be compared with the mere contralto singers of "Abide with me," who cultivate a mannish quality in a very low register with a break into piping tones when they sing upward from C in the treble stave. To sing in grand opera successfully, the contralto must have a range of at least two octaves, and have the one even quality of tone throughout her register. Such voices are rare, and it is not surprising to find Patricia Black winning her way to the front rank of operatic contraltos by the power of her singing.

The Hard Way

What is surprising is that with the limited opportunities she had while pursuing the normal Dublin life of a girl engaged in office work, she found time to study operatic work the hard way. There was no school of opera in Dublin such as exists in other capital cities, and for

many years visits of touring companies have been few and far between.

With the formation of amateur operatic societies, Patricia Black made her acquaintance with the stage. A natural ability and dramatic feeling, at once placed her at the top amongst local artists.

As her practical experience grew, her histrionic ability increased and she was able to retain her place as leading operatic contralto when visiting artists were available. So far from being displaced from her leading position in Dublin, she was able to take her place as a principal singer with the famous Carl Rosa Opera Company when she made her decision to become a completely professional operatic singer.

Her association with the professional ranks has added a polish to her stage work, and her last season's portrayal of "Carmen" was a distinct advance on her earlier work. She will be playing this famous rôle on ~~Tuesday~~ night, with repeats on Saturday and the following Tuesday.

Her Big Role

THE rôle that first sealed her reputation with Dublin audiences was that of "Amneris" in the Society's first production of Verdi's "Aida." This is one of the great operatic-contralto rôles, and Patricia Black scored a triumph by her singing and acting on that occasion. She will be seen again in this part during the season, which opens with "Aida," with repeat per-

formances on Wednesday, and Friday of next week.

Josephine O'Hagan is another local singer who has made a rapid advance on the professional stage, and has recently signed a contract with London producers.

She will appear with the Society in "Carmen" and "La Bohème" in subsidiary rôles. Other local artistes billed are, Molly Murphy, Joseph Flood and Richard Mason.

A great welcome will be given to James Johnston, the Belfast tenor, who served his apprenticeship with the Society before being eagerly snapped up by the Sadlers Wells Opera Co.

He will be heard in "Carmen," "Rigoletto" ~~and "La Bohème"~~.

Owen Brannigan is amongst the visiting male principals, and his Irish associations are of special interest. He was particularly pleasing during his last visit, and will again be seen in "La Bohème" and "Rigoletto" as well as in "Don Giovanni."

Walter Midgley, Frank Sale, George Hancock, Leyland White, and Vere Laurie complete the list of male principals, all of whom are familiar to Dublin audiences, and expert at their work.

The musical director and principal conductor is Comdt. J. M. Doyle, to whom the Society owes so much. Guest conductor will be Arthur Hammond, who has many associations with opera productions in Dublin.

C. M.

GAIETY THEATRE

April 28 to May 10.

PUNCESTOWN & SPRING SHOW ATTRACTION

DUBLIN GRAND OPERA SOCIETY presents

Gwen Catley	James Johnston
Ruth Packer	John Myrddin
Blanche Turner	Frank Sale
Patricia Black	Walter Midgley
Winifred Radford	Ivan Dixon
Josephine O'Hagan	George Hancock
Mollie Murphy	Leyland White
Owen Brannigan	Richard Mason
Vere Laurie	Joseph Flood
Mary Cherry	

in

AIDA, RIGOLETTO, CARMEN, LA BOHEME and DON GIOVANNI

FIVE operas are being presented at the Gaiety Theatre by the Dublin Grand Opera Society during their fortnight's season. Four of these have been seen during the past week—two Verdi works of contrasting character, "Aida" and "Rigoletto," Bizet's "Carmen," and Puccini's "La Boheme." Tomorrow night, Mozart's "Don Giovanni" will be performed.

Principal rôles are being sung by a dozen visiting artists from Sadlers Wells and Carl Rosa Opera Companies. On two of these, Ireland has a special claim, Patricia Black, of Dublin, and James Johnston, of Belfast.

We are still a long way from the ideal of the complete Irish cast for opera productions, but it is satisfying to find these two singers being brought back as stars to the stage of their early local triumphs. During the week, they were together as Carmen and Don Jose, giving grand performances of their respective rôles.

DRAMATIC FINISH

It was easy to notice the new assurance in Patricia Black's stage work. Gone was the stilted stage pose and slightly self-conscious portrayal of Carmen, and we found an actress interpreting a difficult part in convincing fashion. There was thought behind her singing, giving it greater colour and clearer diction. Her other starring part was Amneris, in "Aida." Here, also, there was evidence of a more thoughtful interpretation and a greater freedom of dramatic gesture.

James Johnston's singing again stirred me to enthusiasm. He has the unusual gift of bringing refinement to dramatic singing. All the niceties of the recital singer, beauty of tone, clarity of diction, smooth phrasing, colour and gradation of tone, are blended with dramatic intensity. His acting and stage work have not yet the polish and perfect timing that great experience gives, but he is far from being an indifferent actor, and his underlying sincerity lends conviction to his characterisation.

One of the features of the casting of these operas during the week, was that the stage appearance of the actor or actress was in keeping with the character.

The liteness and neat movements of George Hancock made you accept him as a famous Toreador. The physique of Owen Brannigan, helped in his sinister portrayal of the hired assassin, Sparafucile. The petite Gwen Catley fitted perfectly into the role of Gilda, and at no time was there any incongruity in the casting of any principal.

Ruth Packer established herself in the favour of Dublin audiences during her previous visits, and added to her reputation by her performance in the title role of Aida. Her command of gesture, her expressive face and dramatic singing gave life to the part.

GOOD CHORUS WORK

The big nights for the chorus were in "Aida" and "Carmen." Considering the demands of the former opera, where the chorus forces are split up a good deal, a good result was achieved. Greater tone was needed from the men in the big

climaxes, especially the tenors. The "Carmen" choruses were very well sung.

I do not regard it as anything more than unfortunate that the boys lost their heads in the first act scene and disturbed the men. This boy's chorus is always a problem and causes anxiety to the conductor at every production. Once we were rid of the boys, everything went well with the choruses.

In spite of the speed at which some of the men's choruses were taken in "Rigoletto" there was only a slight hitch in one scene and a quick recovery was made.

The tricky choruses of the café scene in "La Boheme" were very safely negotiated. This time the boys were on their toes and everything went well as they mobbed Parpignol, the toy vendor. This opera was very well presented by a well-balanced cast. Great interest was manifested by the audience in the singing of the tenor, Walter Midgley, which is impressive because of what is popularly called its "tenor" quality, clear in tone and with a high range. He will be heard in "Don Giovanni" to-morrow night. Blanche Turner followed up her success as Micaela with a satisfying performance as Mimi.

Sub-principal parts were well played by the local artistes, Josephine O'Hagan, Mollie Murphy, Joseph Flood, and Richard Mason. The minor parts were carefully filled to match the general standard. Those that attracted attention were Thomas J. Synnott, Kitty Vaughan, and Angela O'Connor.

A great contribution to the success of the week was made by the orchestra, so ably led by Terry O'Connor. There was grand precision and colour in the playing, the conductors being Comdt. J. M. Doyle and Arthur Hammond.

The Brilliant Season

DUBLIN
GRAND
OPERA SOCIETY

Of
GAIETY
THEATRE
DUBLIN
Opera

APRIL 28TH
= MAY 10TH

"AIDA" "RIGOLETTO" "CARMEN"

"LA BOHEME" "DON GIOVANNI"

GWEN	RUTH	BLANCHE	PATRICIA
CATLEY	PACKER	TURNER	BLACK
WINIFRED	MARY	JOSEPHINE	MOLLY
RADFORD	CHERRY	O'HAGAN	MURPHY
JAMES	WALTER	FRANK	JOHN
JOHNSTON	MIDGLEY	SALE	MYRRIDAN
IVAN	LEYLAND	GEORGE	OWEN
DIXON	WHITE	HANCOCK	BRANNIGAN
VERE	RICHARD	JOSEPH	
LAURIE	MASON	FLOOD	

CONDUCTORS: ARTHUR HAMMOND COMDT. J. M. DOYLE

PRODUCERS: = SYDNEY RUSSELL VERE LAURIE

LEADER OF ORCHESTRA: = TERRY O'CONNOR

CHORUS MISTRESS: = JEANNIE REDDIN

CHOREOGRAPHER: = MURIEL CUFFE

[ABBEY SCHOOL OF BALLET]

GAIETY THEATRE, DUBLIN

**DUBLIN
OPERA**



**GRAND
SOCIETY**

(11 Leinster Street, South)

SPRING SEASON

APRIL 28th – MAY 10th, 1947

presents

GWEN CATLEY The Celebrated Coloratura Soprano

RUTH PACKER

Principal Soprano, Sadlers Wells and Carl Rosa Opera Companies.

BLANCHE TURNER

Principal Soprano, Covent Garden Opera.

~~RUTH TURNER~~ **MARY CHERRY**

Principal Soprano, Carl Rosa Opera Co.

PATRICIA BLACK

Principal Contralto, Carl Rosa Opera Co.

JAMES JOHNSTON

Principal Tenor, Sadlers Wells Opera Co.

WALTER MIDGLEY

Principal Tenor, Sadlers Wells Opera Co.

FRANK SALE

Principal Tenor, Carl Rosa Opera Co.

GEORGE HANCOCK

Principal Baritone, Covent Garden Opera

LEYLAND WHITE

Principal Baritone, Carl Rosa Opera Co.

OWEN BRANNIGAN Principal Bass, Covent Garden and Glyndebourne Opera Festival; Vienna and Edinburgh International Seasons, 1947.

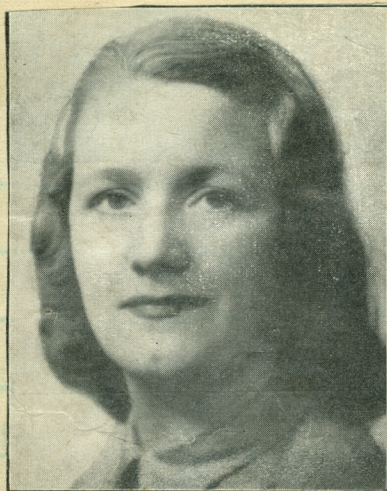
VERE LAURIE Principal Bass, Imperial Opera Co.

~~JOHN MYRRIDIAN~~ **MOLLY MURPHY, JOSEPHINE O'HAGAN,**

JOSEPH FLOOD, RICHARD MASON

WINIFRED RADFORD in IVAN DIXON

DON GIOVANNI (Mozart), **RIGOLETTO** and **AIDA** (Verdi), **CARMEN** (Bizet), **LA BOHEME** (Puccini)



Patricia Black

CONTRALTO



OWEN BRANNIGAN

With the Dublin Grand Opera Society at the Gaiety.

AS SPARAFUCILE
IN "RIGOLETTO"
AS LEPORELLO IN "DON GIOVANNI"
AND COLLINE IN "LA BOHEME"

REPERTOIRE:

AIDA	...	...	Giuseppe Verdi
CARMEN	...	...	Georges Bizet
RIGOLETTO	...	...	Giuseppe Verdi
LA BOHEME	...	...	Giacomo Puccini
DON GIOVANNI	...	...	Wolfgang A. Mozart

Musical Director: Comdt. J. M. DOYLE, Mus.B.
 Guest Conductor: ARTHUR HAMMOND
 Productions by: { SYDNEY RUSSELL
 VERE LAURIE
 JEANNIE REDDIN
 Chorus Mistress: TERRY O'CONNOR
 Leader of Orchestra: TERRY O'CONNOR
 Choreography: ABBEY SCHOOL OF BALLET
 (Muriel Cuffe)

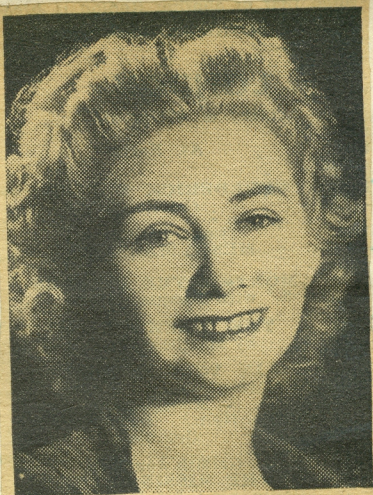
DUBLIN GRAND OPERA SOCIETY

President: J. F. Larchet, Esq., Mus.D.
 Chairman: Comdt. W. O'Kelly
 Hon. Secretary: A. E. Timlin, Esq., 2 Hollybrook
 Park, Clontarf (Tel. 35689).
 Joint Hon. Treasurers: R. J. Carey, Esq.
 Victor Waddington, Esq.

Box Office Information:

Open Daily from 10 a.m. to 9 p.m. Telephone 22205-6
 BOOKING OPENS - MONDAY, 14th APRIL
 PATRONS' NIGHT MONDAY, 28th APRIL (Aida)
 Performances: Nightly at 7.30; Matinees Sats. at 2.30

Boxes: £1/10/0; £2/5/0; £3/0/0
 Dress Circle, 7/6 Parterre, 5/- and 4/-
 Upper Circle, 3/- Gallery (Unreserved) 1/-



GWEN CATLEY

AS
GILDA
IN
VERDI'S
"RIGOLETTO"



Leyland White, the celebrated baritone, who is one of the guest artistes appearing in the Dublin Grand Opera Society's productions at the Gaiety Theatre.

AS
"DON
GIOVANNI"
"RIGOLETTO"
AND
AS MARCEL
IN
PUCCINI'S
"LA BOHEME"
ON
SAT MAT
MAY 3RD
THURS
MAY 6TH

FIRST WEEK

Monday, April 28—AIDA

Ruth Packer, Patricia Black, Frank Sale,
George Hancock, Vere Laurie, Richard Mason.

Conductor: J. M. Doyle

—CARMEN

Patricia Black, Blanche Turner, Jas. Johnston,
George Hancock, Josephine O'Hagan, Molly
Murphy, Joseph Flood.

Conductor: Arthur Hammond

Wednesday, April 30—AIDA

Repeat performance of April 28.

—RIGOLETTO

Gwen Catley, Patricia Black, James Johnston,
Leyland White, Owen Brannigan, Richd. Mason

Conductor: ~~Arthur Hammond~~

Friday, May 2—LA BOHEME

Blanche Turner, Josephine O'Hagan, Walter
Midgley, George Hancock, Owen Brannigan,
Vere Laurie, Joseph Flood.

ARTHUR HAMMOND

Sat., May 3—Matinee—LA BOHEME

Blanche Turner, Josephine O'Hagan, Walter
Midgley, Leyland White, Owen Brannigan,
Vere Laurie, Joseph Flood.

Conductor: J. M. Doyle

Sat., May 3—Evening—CARMEN

Repeat performance of April 29.

MANDIXON AS DON JOSE Conductor: Arthur Hammond

SECOND WEEK

Monday, May 5—DON GIOVANNI

Leyland White, Walter Midgley, Owen Brannigan,
George Hancock, Ruth Packer, ~~Blanche~~

MARY CHERRY

Conductor: Arthur Hammond

Tuesday, May 6—CARMEN

Repeat performance of April 29.

JAMES JOHNSTON

AS DON JOSE

Wednesday, May 7—DON GIOVANNI

Repeat performance of May 5.

Thursday, May 8—LA BOHEME

Blanche Turner, Josephine O'Hagan, ~~James~~
Johnston, Leyland White, Owen Brannigan,
Vere Laurie, Joseph Flood.

WALTER

Conductor: J. M. Doyle

Friday, May 9—AIDA

Repeat performance of April 28.

Sat., May 10—Matinee—DON GIOVANNI

Repeat performance of May 5.

Sat., May 10—Evening—RIGOLETTO

Leyland White, Gwen Catley, Patricia Black,
~~James Johnston~~, Owen Brannigan, Rd. Mason.

JOHN MYRRIDAN

Conductor: J. M. Doyle



GEORGE HANCOCK.

Guest artist with the Dublin
Grand Opera Society

IN "AIDA" AS AMONASRO
IN "CARMEN" AS ESCAMILLO
IN "LA BOHEME"
[AS MARCEL MAY 2ND ONLY]
AS THE COMMENATORE
IN "DON GIOVANNI"

MISS RUTH ABBOTT

DID NOT APPEAR WITH SOCIETY
IN "DON GIOVANNI" AS ANNOUNCED.

HER PLACE WAS FILLED BY MISS

MARY CHERRY WHO APPEARED WITH
SOCIETY IN "FLYING DUTCHMAN" IN MAY

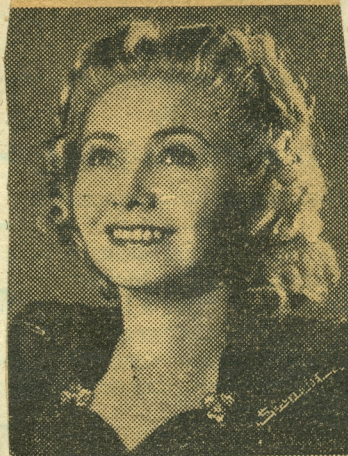
1946. MISS BLANCHE TURNER DID NOT
SING IN "DON GIOVANNI" HER ROLE
WAS SUNG BY MISS WINIFRED RADFORD

Members taking part in the Productions:

Miss Gertrude Andrews
 „ Marjorie Barry
 „ Una Bodie
 „ Joan Breene
 „ Louie Cameron
 „ May Campbell
 „ Monica Condron
 „ Rita Cullen
 „ Lily Doyle
 „ Barrie Daniels
 „ Florrie Draper
 „ Lily Duggan
 „ Aureen Fagan
 „ Kay Fitzgerald
 „ Kathleen Furlong
 „ Eithne Kavanagh
 „ Patricia Kenworthy
 Mr. Joseph G. Black
 „ Harry Brittain
 „ Robert J. Carey
 „ Jack Casey
 „ Gerald Duggan
 „ P. J. Edwards
 „ Ben Ennis
 „ Wm. J. Foley
 „ Edward Grace
 „ Anthony J. Hackett
 „ Michael Hargadone
 „ Chris. Laheen
 „ John McKeown
 „ Pat Martin
 „ Gerard V. Mooney

Miss Maire M. Keogh
 „ Carmel McAsey
 „ Alice McGauran
 „ Vera Martin
 „ Alice Moffat
 Mrs. Maura Mooney
 Miss Pauline Nolan
 „ Molly O'Malley
 „ M. deRiva O'Phelan
 „ Ita Owens
 „ Nuala Perry
 „ Eileen Purcell
 „ Deirdre Stack
 „ Kitty Vaughan
 „ Aileen Walsh
 „ Patricia Young
 Mr. Eamonn Mooney
 „ Desmond Mooney
 „ Patrick Mooney
 „ Christopher Moran
 „ William Moran
 „ Ailfrid MacGabhann
 „ Jack Murray
 „ William G. Nolan
 „ William O'Kelly
 „ Brendan Roberts
 „ Thos. J. Synnott
 „ Albert E. Timlin
 „ Patrick J. Tobin
 „ William Tobin
 „ Noel Tucker

OPERA STAR



GWEN CATLEY

THE celebrated English
 coloratura - soprano,
 to sing
 "Gilda" in the D.G.O.S.
 Gaiety presentation of
 "Rigoletto"



James Johnston
TENOR

AS THE DUKE
 IN "RIGOLETTO"
 ON TUE APRIL 29TH ONLY
 AND DON JOSE IN "CARMEN"
 ON THURS MAY 1ST & TUE MAY 6TH

GAIETY NIGHTLY, 7.30
 SAT. MAT. 2.30

DUBLIN GRAND OPERA SOCIETY

Presents

TO-NIGHT—GALA NIGHT

CARMEN

Patricia Black, James Johnston,
 Blanche Turner, George Hancock,
 Josephine O'Hagan, Mollie Murphy,
 Joseph Flood, Richard Mason.

Conductor: **ARTHUR HAMMOND**

Leader: **TERRY O'CONNOR**

Producer: **SYDNEY RUSSELL**

Wednesday **DON GIOVANNI**
 Thursday **LA BOHEME**
 Friday **AIDA**
 Saturday Matinee **DON GIOVANNI**
 Saturday Evening **RIGOLETTO**

Guest Artistes at Reception



Guest artistes of the Dublin Grand Opera Society at the "Patrons' Night" reception held at the Gaiety Theatre, Dublin. Miss Blanche Turner (left) and Mr. George Hancock.—"Herald" Photo (H.).

BLANCHE TURNER
AS
MICHAELA
IN "CARMEN"

AND MIMI
IN "LA BOHEME"

GEORGE HANCOCK
AS

AMONASRO
IN "AIDA"

AS ESCAMILLO
IN "CARMEN"

AS MARCEL
IN "LA BOHEME"

[ON FRI MAY 2ND ONLY?]
AND THE

COMMENDATORE
IN "DON GIOVANNI"



GWEN CATLEY

AS
GILDA IN
"RIGOLETTO"



OWEN BRANNIGAN

(Bass)

AS SPARAFUCILE IN "RIGOLETTO"
COLLINE IN "LA BOHEME"
LEPORELLO IN "DON GIOVANNI"

Opera Society's Best Season Closes

The Dublin Grand Opera Society concluded a very successful season at the Gaiety Theatre last night with a repeat performance of "Rigoletto."

Dr. J. F. Larchet, President of the Society, in thanking the artistes, said that the season had not only been an artistic success, but also a record in attendances and financially. He paid a special tribute to the chorus, thanked the audiences who had packed the theatre each night, and said their thanks were also due to the conductors, patrons and, not least, the guest artistes.

Mr. C. E. McConnell, Chairman, Patron Members' Committee, said there were now 30 life patrons and 120 annual patron members, and the Society owned £3,000 worth of costumes.

FIRST WEEK

MON
APRIL 28TH

"AIDA"

RUTH PACKER PATRICIA BLACK
FRANK SALE GEORGE HANCOCK
VERE LAURIE RICHARD MASON
CONDUCTOR: COMOT. DOYLE

TUE
APRIL 29TH

"RIGOLETTO"

OWEN CATLEY LEYLAND WHITE
JAMES JOHNSTON PATRICIA BLACK
OWEN BRANNIGAN RICHARD MASON
CONDUCTOR: ARTHUR HAMMOND

WED
APRIL 30TH

RUTH PACKER FRANK SALE PATRICIA BLACK
GEORGE HANCOCK VERE LAURIE RICHARD MASON
"AIDA" CONDUCTOR: COMOT. DOYLE

THURS
MAY 1ST

PATRICIA BLACK "CARMEN"
JAMES JOHNSTON BLANCHE TURNER
GEORGE HANCOCK JOSEPHINE O'HAGAN
JOSEPH FLOOD MOLLY MURPHY RICHARD MASON
VERE LAURIE CONDUCTOR: ARTHUR HAMMOND

FRI
MAY 2ND

"LA BOHEME" WALTER MIDDLEY BLANCHE TURNER
GEORGE HANCOCK JOSEPHINE O'HAGAN
OWEN BRANNIGAN VERE LAURIE JOSEPH FLOOD
CONDUCTOR: COMOT. J.M. DOYLE

SAT

MAY

"LA BOHEME" CONDUCTOR: J.M. DOYLE

MAY

3RD

WALTER BLANCHE LEYLAND JOSEPHINE
MIDDLEY TURNER WHITE O'HAGAN
OWEN VERE JOSEPH
BRANNIGAN LAURIE FLOOD

SAT
EVEN
MAY

"CARMEN"

3RD

PATRICIA BLACK CONDUCTOR:
IVAN DIXON ARTHUR HAMMOND
BLANCHE TURNER
GEORGE HANCOCK

JOSEPHINE O'HAGAN JOSEPH FLOOD
MOLLY MURPHY VERE LAURIE RICHARD MASON

SECOND WEEK

MON

MAY 5TH

"DON GIOVANNI"

CONDUCTOR: = ARTHUR HAMMOND

LEYLAND WHITE

OWEN BRANNIGAN

RUTH PACKER WALTER MIDGLEY

WINIFRED RADFORD GEORGE HANCOCK

MARY CHERRY RICHARD MASON

TUE

MAY 6TH

"CARMEN"

PATRICIA BLACK

JAMES JOHNSTON

BLANCHE TURNER

GEORGE HANCOCK

JOSEPHINE O'HAGAN

JOSEPH FLOOD

MOLLY MURPHY

RICHARD MASON

VERE LAURIE

ALFRID MACGABHANN

CONDUCTOR: = ARTHUR HAMMOND

WED

MAY 7TH

"DON GIOVANNI"

CON: = ARTHUR HAMMOND

LEYLAND WHITE

OWEN BRANNIGAN

WALTER MIDGLEY

RUTH PACKER

MARY

CHERRY WINIFRED

RADFORD

GEORGE HANCOCK

RICHARD MASON

THURS

MAY 8TH

"LA BOHEME"

CON: = COMOT. J.M. DOYLE

BLANCHE TURNER

WALTER MIDGLEY

LEYLAND WHITE

JOSEPHINE O'HAGAN

OWEN BRANNIGAN

VERE LAURIE

JOSEPH FLOOD

FRI

MAY 9TH

"AIDA"

CONDUCTOR

COMOT. J.M. DOYLE

RUTH PACKER

FRANK SALE

PATRICIA BLACK

GEORGE HANCOCK

VERE LAURIE

RICHARD MASON

MARJORIE BARRY

THOM. J. SYNNOTT

SAT MAY 10TH

2.30 "DON GIOVANNI"

LEYLAND WHITE

OWEN BRANNIGAN

WALTER MIDGLEY

RUTH PACKER

WINIFRED RADFORD

MARY CHERRY

GEORGE HANCOCK

RICHARD MASON

CONDUCTOR: =

ARTHUR HAMMOND

SAT EVEN MAY 10TH

"RIGOLETTO"

CONDUCTOR: = COMOT. J.M. DOYLE

GWEN CATLEY

LEYLAND WHITE

JOHN MYRRIDAN

PATRICIA BLACK

OWEN BRANNIGAN

RICHARD MASON

WILLIAM O'KELLY

THOMAS SYNNOTT

KITTY VAUGHAN

LILY DOYLE

WILLIAM G. NOLAN

G.V. DUGGAN

ANGELA O'CONNOR

JOSEPH FLOOD

WHILE on the "operatic theme" let me introduce Dundalk-born Joseph Flood, prominent member of the Dublin Grand Opera Society.

To people living in Dundalk, the name Flood has always been closely linked with music. Joseph's father, the late Dr. Edward Flood, was leading tenor in the Cathedral Choir and founder of the Dundalk Orchestral Society, which, in the old days, used to give a series of concerts in that town. At these concerts 'guest artists' were invited to perform and the list of world-famous names in the Society's records makes very interesting reading.

Of special interest are the minutes of a meeting at which the engagement of a young tenor for one of these concerts was discussed. The fee requested was £5-5-0, but the application was turned down on the grounds that no one had ever heard of him. His name was John MacCormack.

But to return to Joseph Flood. While attending school at the Marist College, Dundalk, he acted in many plays and was also a member of the choir. At Northern Musical Festivals and the Feis Ceoil he won many prizes and was awarded a free vocal scholarship to the Royal Irish Academy of Music.

Came to Dublin

WHEN playing Colonel Fairfax in the Gilbert and Sullivan opera, *The Yeoman of the Guard*, in Armagh, he met Lionel Cranfield, who advised him, if possible, to come to Dublin, where amongst other things, he would have better facilities to continue his vocal studies.

After weighing up the "pros and cons" Joseph decided to take Cranfield's advice, and packing his bag made a 'bee-line' for the big city, and continued his studies under Miss Irwin and Dr. Vincent O'Brien.

Shortly after coming to Dublin he joined the Rathmines and Rathgar Musical Society, since when he has taken part in practically every one of their productions. Some four years ago he made his operatic debut with the Dublin Grand Opera Society, singing Gogo in *Madam Butterfly*, Remandado in *Carmen* and Alcindoro in *Boheme*.

As "guest artist" he has sung with the Cork, Newry, Armagh, Carlow and Mullingar Operatic Society.

Joseph Flood's talents are not confined to singing and acting, he is also recognised as a first-class producer of musical shows. This season he is in charge of productions for the Rathmines and Rathgar, St. Louis Past Pupils' Union, O'Connell P.P.U. and King's Hospital P. & F.P.U.

In addition to all these musical activities, including a number of broadcasting engagements, Joseph Flood has a whole-time job of work with the Electricity Supply Board. This combined programme would not seem to leave much time for leisure.



BACKSTAGE: Guest artistes in dressingroom: (l. to r.) Winifred Radford, Ruth Packer and Mary Cherry.

THE THREE SOPRANOS IN "DON GIOVANNI"



Monterone curses Rigoletto, who has helped his master victimize the old man's daughter.



Rigoletto conspires with the assassin Sparafucile to do away with the Duke in 'Rigoletto.'

ABOVE: TWO IMPRESSIONS FROM "RIGOLETTO"

D.G.O.S. PATRONS' NIGHT

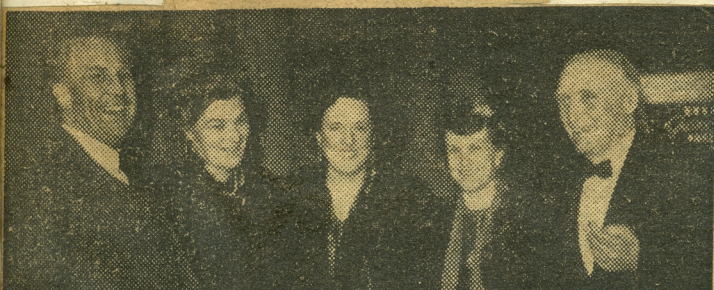


Photo: Irish Times]

Distinguished group at the D.G.O.S. Patrons' Night during their Gaiety season, which ended last week, included (L. to R.): Mr. Frank Sale, operatic star of London's Covent Garden, Sadler's Wells, and Carl Rosa Opera Company; Mrs. Sale (who was making her first trip to Dublin); Miss Paynton; Mrs. and Mr. Sydney Russell (producer).

MR. SALE
APPEARING
AS
RADAMES
"IN
AIDA"



BEFORE THE CURTAIN RISES: World-famous tenor and guest artiste, Walter Midgley, awaiting cue.

SINGING RUDOLPH IN "LA BOHEME"
AND DON OCTAVIO IN "DON GIOVANNI"



Don José and Carmen in Bizet's famous opera.

AN IMPRESSION
FROM BIZET'S
"CARMEN"



LEFT
 TO
 RIGHT
 MRS. P.S. DOYLE
 ALD. P.S. DOYLE
 T.D.
 MARGARET
 BURKE
 SHERIDAN
 MR. RODERICK
 JONES
 MRS. RODERICK JONES
 PROF. J.F.
 LARCHET
 PRESIDENT
 D.G.O.S.

ACCLAIMED BY A PRIMA DONNA: Irish-born Margaret Burke Sheridan, idol
 of Milan, at Patron-Members' Luncheon with Lord Mayor, Peadar S. Doyle, T.D.

ROYAL HIPPODROME BELFAST
COMMENCING MONDAY OCTOBER 27TH 1947

DUBLIN GRAND OPERA SOCIETY PRESENT
"CARMEN" BIZET "AIDA" VERDI

"LA TRAVIATA" VERDI "MADAME BUTTERFLY" PUCCHINI

GUEST ARTISTES

RUTH VICTORIA PATRICIA MOLLY

PACKER SLADEN BLACK MURPHY

HENRY JAMES LEYLAND REOVERS

WENDON JOHNSTON WHITE LLEWELLYN

HOWELL HENRY DERMOT JACK

GLYNNE GILL BROWNER O'CONNOR

MUSICAL DIRECTOR & RESIDENT CONDUCTOR: =

= COMDT. J. M. DOYLE MUS. B. =

GUEST CONDUCTOR: = ARTHUR HAMMOND

OPERAS PRODUCED BY: = SYDNEY RUSSELL

CHORUSMISTRESS: = JEANNIE REDDIN

CHOREOGRAPHER: = MURIEL CUFFE [ABBEY SCHOOL
OF BALLET]

HOSPITALS' GRAND OPERA WEEK,

OCTOBER 27 — NOVEMBER 1.

Young Philanthropists present—The DUBLIN GRAND OPERA SOCIETY
in the ROYAL HIPPODROME.

CARMEN MON. & WED.. Oct. 27 & 29.	AIDA THUR. & SAT.. Oct. 30 & Nov. 1	LA TRAVIATA TUESDAY. October 28.	MADAME BUTTERFLY FRI., October 31.
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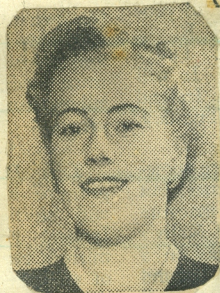
MATINEES:

WED., 29th—LA TRAVIATA.

SAT., Nov. 1—MADAME BUTTERFLY.

Each Evening at 7-30 p.m.

Matinees 2-45 p.m.



(Victoria Sladen and Redvers Llewellyn
by arrangement with Sadler's
Wells)

VICTORIA
SLADEN

AS "MADAME BUTTERFLY"
& MICHAELA IN "CARMEN"



Jack O'Connor

★ NEXT WEEK the Dublin Grand Opera Society will visit Belfast at the invitation of the Young Philanthropists, the well-known charitable organisation which sponsors Hospital Week in the Northern capital.

The repertoire includes "Carmen," "La Traviata," "Aida" and "Madame Butterfly."

Belfast's James Johnston (Sadler's Wells's principal tenor), Dublin's Patricia Black and the Covent Garden soprano, Victoria Sladen, will be heard in the latter work.

Patricia Black, now the principal contralto of the Carl Rosa Company, repeats her recent London success in the name part in "Carmen," partnered by the

Covent Garden tenor, Henry Wendon, and Victoria Sladen. Dermot Browner sings Don Cairo, and Escamillo is in the hands of Redvers Llewellyn, the Sadlers Wells baritone.

The title role in "Aida" will be sung by Ruth Packer; Sadler's Wells bass, Howell Glynnne, will appear as Ramphis.

ROYAL HIPPODROME THIS WEEK

HOSPITALS' GRAND OPERA WEEK.

TO-NIGHT, at 7-30 o'clock.

DUBLIN GRAND OPERA SOCIETY

present

"CARMEN"

(Bizet)

ROYAL HIPPODROME

HOSPITALS' GRAND OPERA WEEK.

TO-NIGHT at 7-30 o'clock.

DUBLIN GRAND OPERA SOCIETY

present

MADAME BUTTERFLY

(Puccini)

Dublin Opera Group BELFAST TRIBUTES TO WORK

("Herald" Staff Reporter)

Sixty members of the Dublin Grand Opera Society, who are at present appearing in the Royal Hippodrome, Belfast, in connection with the Belfast Hospitals' Week, were received at the City Hall to-day by the High Sheriff (Ald. W. E. G. Johnston).

The guests included Comdt. W. O'Kelly (chairman), Mr. A. Timlin (secretary), Comdt. J. M. Doyle, musical director of the Society, and guest artists James Johnston, Victoria Sladen, Patricia Black, and Ruth Packer.

Welcoming the company to the city, the High Sheriff apologised for the absence of the Lord Mayor (Ald. W. F. Neill), who is in London. The company, by coming to Belfast to assist the hospitals, were, he said, doing wonderful work. He wished them success in their efforts.

Mr. Timlin, replying, said they were all pleased to be in Belfast to work for the hospitals, and were particularly pleased in view of the success which attended their efforts last year.

He paid a tribute to the organising ability of the Young Philanthropists' Society who had sponsored the opera week.

Mr. Frank Donnelly, chairman of the Concerts Committee of the Young Philanthropists, thanked the High Sheriff and Ald. J. A. McGlade for receiving the company, and, in a tribute to the performers, said some of them had flown from England to help them, at some inconvenience to themselves.

DUBLIN GRAND OPERA SOCIETY

Performance of "Aida" in
Belfast

(By Our Music Critic)

Verdi's "Aida" was presented last night at the Royal Hippodrome, Belfast, by the Dublin Grand Opera Society, and there was an appreciative audience. Considering the difficulties which attend any but a grand scale production of this spectacular work, the performance was a highly creditable one. Much of its success was due to the skilful direction of Commandant J. M. Doyle, who held his forces together with an obviously experienced hand.

Among the principal singers, Ruth Packer was outstanding in the title-role. Her acting had the necessary dignity, and her singing was always impressive—especially in the lovely Nile scene.

The dramatic qualities in the role of Amneris were finely realised by Patricia Black, who also sang with impressive conviction. Henry Gill (Amonasro) and Howell Glynne (High Priest) also used dramatic power to good effect in their singing. Henry Wendon did his best with the robust tenor music of Radames, but the lyrical quality of his voice is not suited to the part. The ballet in Act II was attractively presented, the solo dancer being Mary Lydon. The chorus sang particularly well in the finale of this act; verve and excitement creating the impression of a far larger body of singers. There was some sensitive woodwind playing in Act III, but the orchestra lacked the solidity of string strength necessary for this exacting score.

ROYAL HIPPODROME

HOSPITALS' GRAND OPERA WEEK.

TO-NIGHT at 7-30 o'clock.

DUBLIN GRAND OPERA SOCIETY

present

"AIDA"

(Verdi)

PATRICIA BLACK
CONTRALTO
CARL ROSA OPERA CO
RUTH PACKER
PRINCIPAL SOPRANO

1947 SCARBORO
FESTIVAL

VICTORIA SLADEN

SOPRANO

COVENT GARDEN
OPERA CO

HENRY WENDON

THE EMMENT

ENGLISH TENOR

JAMES JOHNSTON

PRINCIPAL TENOR

SAOLERS WELLS
OPERA COMPANY

LEYLAND WHITE
BARITONE

CARL ROSA OPERA CO

REDVERS LEWELLYN
BARITONE

SAOLERS WELLS OPERA CO

HOWELL GLYNNE
BASS

SAOLERS WELLS CO.

DERMOT BROWNER

BASS

HENRY GILL

BARITONE

JACK O'CONNOR

BARITONE

MOLLY MURPHY

SOPRANO

IN

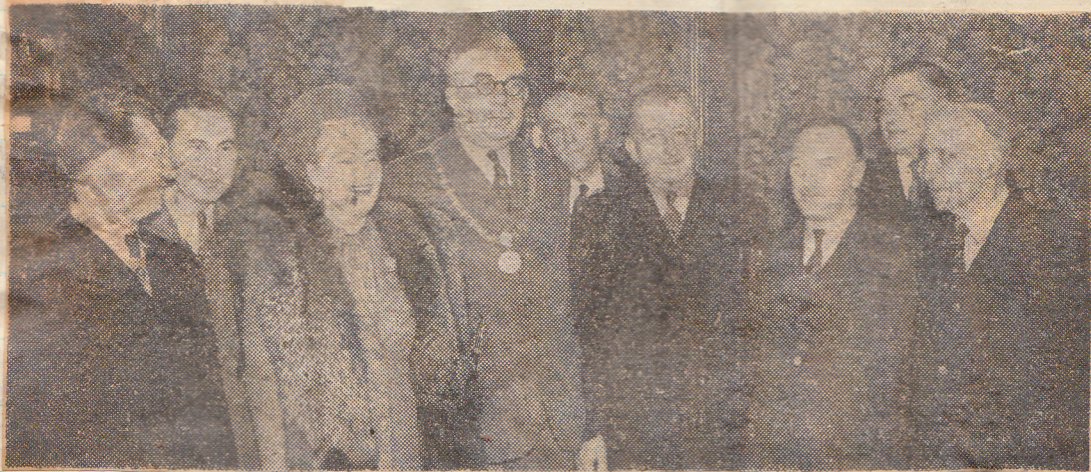
"CARMEN"

"LA TRAVIATA"

"MADAME
BUTTERFLY"

"AIDA"

Below — DUBLIN GRAND
OPERA SOCIETY — Members
of the company, which is
appearing at the Royal Hippo-
drome this week in aid of
Belfast Hospitals, photographed
at the City Hall yesterday,
where they were received by
the High Sheriff. From left—
Mr. James Johnston, Mr. F.
Donnelly, Miss Victoria Sladen,
the High Sheriff (Councillor W.
E. G. Johnston), Mr. A. E.
Timlin, Alderman J. A. M'Glade,
Mr. J. Dunlop (Town Clerk),
Major R. Longley, M.C., and
Mr. S. Russell.



MISS RUTH PACKER SANG THE TITLE ROLE
IN "MADAME BUTTERFLY" ON SATURDAY NOV 1ST AT
10 MINUTES NOTICE. MISS PAULINE MAUNDER WAS TO
HAVE SUNG IT BUT FOG AT LONDON AIRPORT
PREVENTED HER ARRIVING IN TIME. MISS PACKER
ALSO SANG THE TITLE ROLE IN "AIDA" THE SAME NIGHT.

MR. DERMOT BROWNER WHO WAS APPEARING AS
IN "CARMEN" ON MON OCT 27 & WED
OCT 29 AND AS IN "AIDA"
ON THURS OCT 30 & SAT NOV 1ST WAS ^{ALSO} APPEARING
AS DON BASILIO IN "THE BARBER OF SEVILLE" WITH THE
DUBLIN OPERATIC SOCIETY ON TUE OCT 28 & FRI OCT 31ST AT
THE OLYMPIA THEATRE DUBLIN.

MON:- "CARMEN" PATRICIA BLACK HENRY WENDON
VICTORIA SLADEN REDVERS LLEWELLYN
DERMOT BROWNER MOLLY MURPHY

TUE:- "LA TRAVIATA" RUTH PACKER JAMES JOHNSTON
LEYLAND WHITE
JACKO'CONNOR

WED MAT:- "LA TRAVIATA" RUTH PACKER JAMES JOHNSTON
LEYLAND WHITE
JACKO'CONNOR

WED EVEN:- "CARMEN" PATRICIA BLACK HENRY WENDON
VICTORIA SLADEN REDVERS LLEWELLYN MOLLY MURPHY
DERMOT BROWNER

THURS:- "AIDA" RUTH PACKER HENRY WENDON
PATRICIA BLACK HENRY GILL
HOWELL GLYNNE DERMOT BROWNER
CONDUCTOR:- CONDT. J. M. DOYLE

FRI:- "MADAME BUTTERFLY" VICTORIA SLADEN
JAMES JOHNSTON PATRICIA BLACK LEYLAND WHITE
~~DERMOT BROWNER~~

SAT MAT:- "MADAME BUTTERFLY" ^{RUTH PACKER}
~~VICTORIA SLADEN~~
JAMES JOHNSTON PATRICIA BLACK LEYLAND WHITE
~~DERMOT BROWNER~~

SAT EVEN:- "AIDA" RUTH PACKER HENRY WENDON
PATRICIA BLACK HENRY GILL HOWELL GLYNNE
DERMOT BROWNER

TWO WEEKS
DEC 8 TH =
DEC 20 TH =

GAIETY THEATRE

DUBLIN

DUBLINGRAND OPERA SOCIETY
AUTUMN SEASON

"TOSCA" PUCCHINI "IL TROVATORE" VERDI

"MADAME BUTTERFLY" PUCCHINI

"SAMSON AND DELILAH" SAINTSAENS

"LA TRAVIATA" VERDI

GUEST ARTISTES

RUTH	VICTORIA	PATRICIA	JOYCE	MARGERY
PACKER	SLADEN	BLACK	GARTSIDE	FIELD
WALTER	HENRY	IVAN	JAMES	LEYLAND
MIDGLEY	WENDON	DIXON	JOHNSTON	WHITE
RODERICK	ARTHUR	DERMOT	VERE	MOLLY
JONES	COPLEY	BROWNER	LAURIE	MURPHY
JOSEPH	JACK			
FLOOD	O'CONNOR			

MUSICAL DIRECTOR & RESIDENT CONDUCTOR: = LIEUT. COL. J. H. DOYLE

GUEST CONDUCTOR: = ARTHUR HAMMOND

PRODUCERS: = SYDNEY RUSSELL & VERE LAURIE

CHORUS MISTRESS: = JEANNIE REDDIN

LEADER OF ORCHESTRA: = TERRY O'CONNOR

CHOREOGRAPHER: = LEO KERSLEY [SADLERS WELLS
BALLET]

PREMIER DANSEUSE: = PAULINE WADSWORTH

1ST WEEK

MON "TOSCA" VICTORIA SLADEN RODERICK JONES

WED

SAT

MAT

JAMES JOHNSTON (MON) IVAN DIXON (WED & SAT & MAT)

JOSEPH FLOOD

COND: = LIEUT. COL. J. H. DOYLE

DERMOT BROWNER

PRODUCER: = VERE LAURIE

PRODUCER TUE "IL
SYDNEY RUSSELL THURS
FRI TROVATORE"

RUTH PACKER PATRICIA BLACK
WALTER MIDGLEY LEYLAND WHITE

DERMOT BROWNER

COND: = ARTHUR HAMMOND

SAT
EVEN

"MADAME
BUTTERFLY"

JOYCE GARTSIDE

HENRY WENDON

PATRICIA BLACK

RODERICK JONES

JOSEPH FLOOD

DERMOT BROWNER

PRODUCER: = SYDNEY RUSSELL

COND: = ARTHUR HAMMOND

2ND WEEK

MON "SAMSON
FRI AND DELILAH"

HENRY WENDON PATRICIA BLACK

ARTHUR COPLEY DERMOT BROWNER

VERE LAURIE

COND: = ARTHUR HAMMOND

PRODUCER: = VERE LAURIE

WED

"MADAME

JOYCE GARTSIDE

NAN DIXON

PATRICIA BLACK

SAT

BUTTERFLY"

RODERICK JONES

JOSEPH FLOOD

DERMOT BROWNER

MAT

PRODUCER: = RUTH PACKER

COND: = ARTHUR HAMMOND

ARTHUR COPLEY

ARTHUR COPLEY

TUE

"LA

MARGERY FIELD WALTER MIDGLEY

LEYLAND WHITE

THURS & SAT

THURS

TRAVIATA"

ARTHUR COPLEY

VERE LAURIE

SAT

JOSEPH FLOOD

MOLLY MURPHY

JACK O'CONNOR

EVEN

PRODUCER: = VERE LAURIE

COND: = LIEUT. COL. J. H. DOYLE

CHANGES

1. { JAMES JOHNSTON AS MARIO IN "TOSCA" ON MON DEC 8TH ONLY
IVAN DIXON AS MARIO IN "TOSCA" ON WED DEC 10 & SAT & MAT DEC 13
2. { JOYCE GARTSIDE IN "MADAME BUTTERFLY" ON SAT DEC 13 ONLY
RUTH PACKER IN "MADAME BUTTERFLY" ON WED DEC 17 & SAT & MAT DEC 20
3. { HENRY WENDON IN "MADAME BUTTERFLY" ON SAT DEC 13 ONLY
IVAN DIXON IN "MADAME BUTTERFLY" ON WED DEC 17 & SAT & MAT DEC 20
4. { ARTHUR COPLEY AS GERMONT IN "LA TRAVIATA" ON TUE DEC 16 ONLY
LEYLAND WHITE AS GERMONT IN "LA TRAVIATA" ON THURS & SAT DEC 18 & 20
5. { RODERICK JONES AS SHARPLESS IN "MADAME BUTTERFLY" ON SAT DEC 13 & WED DEC 17
ARTHUR COPLEY AS SHARPLESS IN "MADAME BUTTERFLY" ON SAT & MAT DEC 20 ONLY

GAIETY THEATRE, DUBLIN

**DUBLIN
OPERA**



**GRAND
SOCIETY**

(11 Leinster Street, South)

AUTUMN SEASON

DECEMBER 8th – 20th, 1947

presents

RUTH PACKER

Principal Soprano, 1947 Scarboro' Festival.

VICTORIA SLADEN By permission Administrators
Royal Covent Garden Trust.

MARGERY FIELD

Principal Soprano, Carl Rosa Opera Co.

JOYCE GARTSIDE Soprano, Sadlers Wells Opera Co.

PATRICIA BLACK

Principal Contralto, Carl Rosa Opera Co.

WALTER MIDGLEY By permission Administrators
Royal Covent Garden Trust.

JAMES JOHNSTON

Principal Tenor, Sadlers Wells Opera Co.

HENRY WENDON Eminent English Operatic Tenor.

IVAN DIXON Principal Tenor, Carl Rosa Opera Co.

ARTHUR COPLEY

Principal Baritone, Carl Rosa Opera Co.

LEYLAND WHITE

Principal Baritone, Carl Rosa Opera Co.

RODERICK JONES

Principal Baritone, Sadlers Wells Opera Co.

VERE LAURIE Bass, Impèrial Opera Co.

MOLLY MURPHY

JOSEPH FLOOD

DERMOT BROWNER

JACK O'CONNOR

in

SAMSON AND DELILAH (Saint Saens)

IL TROVATORE and LA TRAVIATA (Verdi)

TOSCA and MADAME BUTTERFLY (Puccini)

Gaiety Theatre

**DUBLIN GRAND OPERA
SOCIETY**

The Dublin Grand Opera Society
presents its Autumn Season from
December 8th-20th. The operas to
be produced will be:—

SAMSON & DELILAH (Saint Saens)

IL TROVATORE (Verdi)

TOSCA (Puccini)

LA TRAVIATA (Verdi)

MADAM BUTTERFLY (Puccini)

The following guest artists will
take part in the productions:—
Victoria Sladen. Covent Garden,
Soprano.

Ruth Packer, Principal Soprano,
1947 Scarborough Festival.

Margery Field, Principal Soprano,
Carl Rosa Opera Company.

Joyce Garside, Sadlers Wells,
Soprano

Patricia Black, Principal Contralto,
Carl Rosa Opera Company.

James Johnston, Sadlers Wells,
Tenor

Walter Midgley, Covent Garden
Tenor.

Ivan Dixon, Carl Rosa, Tenor.

Henry Wendon. The eminent Eng-
lish Tenor.

Roderick Jones, Sadlers Wells,
Baritone.

Arthur Copley, Carl Rosa, Baritone.
Leyland White, Carl Rosa, Baritone.

Vere Laurie, Bass.

Dermot Browner, Bass.

Jack O'Connor, Baritone.

Joseph Flood, Tenor.

Molly Murphy, Soprano.

GAIETY THEATRE

DUBLIN GRAND OPERA SOCIETY

Presents their

AUTUMN SEASON OF GRAND OPERA

From

DECEMBER 8th—DECEMBER 20th

Monday, Dec. 8th; Wed., Dec. 10th; Sat.,
Dec. 13th (Matinee).

TOSCA (Puccini)

Victoria Sladen, James Johnston, Roderick

Jones, Joseph Flood

Conductor: LT-COL J. M. DOYLE

Tues., Dec. 9th; Thurs., Dec. 11th; Fri.,
Dec. 12th.

IL TROVATORE (Verdi)

Ruth Packer, Patricia Black, Walter

Midgley, Leyland White, Dermot Browner,

Conductor: ARTHUR HAMMOND

Sat., Dec. 13th; Wed., Dec. 17th; Sat.,
Dec. 20th (Matinee).

MADAME BUTTERFLY (Puccini)

Joyce Garside, Patricia Black, Henry

Wendon, Ivan Dixon, Roderick Jones,

Dermot Browner,

Conductor: ARTHUR HAMMOND.

Tues., Dec. 16th; Thurs., Dec. 18th;
Sat., Dec. 20th.

LA TRAVIATA (Verdi)

Walter Midgley, Margery Field, Leyland

White, Arthur Copley, Vere Laurie, Molly

Murphy, Jack O'Connor.

Conductor: LT-COL J. M. DOYLE.

Mon., Dec. 15th; Fri., Dec. 19th.

SAMSON & DELILAH (Saint Saens)

Henry Wendon, Patricia Black, Arthur

Copley, Dermot Browner.

Conductor: ARTHUR HAMMOND.

Choreography: LEO KERSLEY.

Premiere Danseuse:

PAULINE WADSWORTH.

Operas produced by VERE LAURIE and
SYDNEY RUSSELL.

REPERTOIRE

IL TROVATORE	...	Giuseppe Verdi
SAMSON AND DELILAH	...	Saint Saens
LA TRAVIATA	...	Giuseppe Verdi
LA TOSCA	...	Giacomo Puccini
MADAME BUTTERFLY	...	Giacomo Puccini

Musical Director: Lt.-Col. J. M. DOYLE, Mus.B.
 Guest Conductor: ARTHUR HAMMOND

Productions by: { SYDNEY RUSSELL
 VERE LAURIE
 Chorus Mistress: JEANNIE REDDIN
 Leader of Orchestra: TERRY O'CONNOR
 Choreography: LEO KERSLEY
 (Sadlers Wells Ballet)
 Premier Danseuse: PAULINE WADSWORTH

DUBLIN GRAND OPERA SOCIETY

President: J. F. Larchet, Esq., Mus.D.
 Chairman: Comdt. W. O'Kelly
 Hon. Secretary: A. E. Timlin, Esq., 2 Hollybrook
 Park, Clontarf (Tel. 35689).
 Joint Hon. Treasurers: R. J. Carey, Esq.
 Victor Waddington, Esq.
 Chairman, Patron Members'
 Committee: C. E. McConnell, Esq., F.I.P.A.

Box Office Information:

Open Daily from 10 a.m. to 9 p.m. Telephone 78205-6
 BOOKING OPENS MONDAY, 24th NOVEMBER
 PATRONS' NIGHT MONDAY, 8th DEC. (Tosca)
 GALA NIGHT MONDAY, 15th DECEMBER
 (Samson and Delilah)

Performances: Nightly at 7.30; Matinees Sats. at 2.30

Opera Season Opens

★ THE DUBLIN GRAND OPERA SOCIETY'S schedule at the Gaiety next week is as follows:

Monday—"Tosca": Victoria Sladen, James Johnston, Ivan Dixon, Roderick Jones, Joseph Flood, Jack O'Connor. Conductor, J. M. Doyle.
Tuesday—"Il Trovatore": Ruth Packer, Patricia Black, Walter Midgley, Leyland White, Dermot Browner. Conductor, Arthur Hammond.
Wednesday—"Tosca": Re-mond. Great performance of "Tosca." Ivan Dixon replacing James Johnston.
Thursday and Friday—"Il Trovatore".
Saturday (Matinee)—"Tosca." (Evening)—"Madame Butterfly": Joyce Gartside, Patricia Black, Henry Wendon, Ivan Dixon, Roderick Jones, Dermot Browner. Conductor, Arthur Hammond.

Opera

★ FOLLOWING THEIR very successful run at the Hippodrome, Belfast, under the auspices of the Young Philanthropists, the Dublin Grand Opera Society will have their season at the Gaiety Theatre for two weeks on December 8, with "Samson and Delilah" (Saint Saens), "Il Trovatore" (Verdi), "Tosca" (Puccini), "La Traviata" (Verdi) and "Madame Butterfly."

In pursuance of their policy of attempting to present the best works in the best possible manner, the Society have got together one of the strongest casts of top-ranking principals ever to appear in Dublin. These artists, backed by a chorus of ninety members, should make this coming season memorable.

Of the principals engaged, Victoria Sladen, Ruth Packer, Patricia Black, James Johnston, Ivan Dixon, Henry Wendon, Roderick Jones, Leyland Whyte, Vere Laurie, and Walter Midgley, who will be remembered for his Rudolph in La Boheme last spring, require no introduction to Dublin audiences.

Newcomers to the Society will be Margery Field, who is the principal soprano in the Carl Rosa Company, and that excellent young soprano from the Sadlers Wells Company, Joyce Gartside. From the Carl Rosa also comes the well-known Arthur Copley, a baritone who will sing the High Priest in "Samson and Delilah."

In support of these artists will be Dermot Browner, Joseph Flood, Jack O'Connor and Molly Murphy.

Choreography will be by Pauline Wadsworth and Leo Kersley, of the Sadlers Wells and Abbey School of Ballet.

The operas will be conducted by the Society's Musical Director, Lieut.-Col. J. M. Doyle, and Arthur Hammond.

DUBLIN GRAND OPERA SOCIETY Presents

Ruth Packer, Victoria Sladen, Margery Field, Joyce Gartside, Patricia Black
 Walter Midgley, James Johnston, Henry Wendon, Ivan Dixon, Arthur Copley, Leyland White, Roderick Jones, Vere Laurie
 CONDUCTORS: Lt.-Col. J. M. Doyle
 Arthur Hammond
 — IN —

DUBLIN GRAND OPERA SOCIETY presents

Monday Wednesday Sat. Mat.	TOSCA
Tuesday Thursday Friday	IL TROVATORE
Saturday Evening	MADAME BUTTERFLY

MONDAY WEDNESDAY SAT. MAT.	TOSCA (Puccini)
TUESDAY THURSDAY FRIDAY	IL TROVATORE (Verdi)
SATURDAY EVENING	MADAME BUTTERFLY (Puccini)

D.G.O.S. AUTUMN SEASON

For their forthcoming autumn season at the Gaiety Theatre, Dublin, the Dublin Grand Opera Society have implemented the well-filled ranks of top-ranking home artistes with an array of guest-artistes whose names should make a special appeal to all lovers of music.

Of the principals engaged for this season, Victoria Sladen, Ruth Packer, Patricia Black, James Johnston, Ivan Dixon, Henry Wendon, Roderick Jones, Leyland White, Vere Laurie and Walter Midgeley need no introduction to Dublin audiences.

Partnering in the Ballet from "Samson and Delilah" are Miss Pauline Wadsworth, Premiere Danseuse of the famed Sadler's Wells Theatre Ballet, and Leo Kersley, Premier Danseur of the same Corps de Ballet and a trainee of the world famous Stanislaw Idzikowsky.

One newcomer to the Dublin operatic stage is Arthur Copley, principal Baritone of the Carl Rosa Company—a singer whose voice is admirably suited to the part of the High Priest in "Samson and Delilah." He will also be heard in "La Traviata."

Leyland White comes fresh from a highly successful tour with the Intimate Opera Group, and listeners can remember hearing him recently in the B.B.C. broadcast of "Thomas and Sally." He claims Mozart's "Don Giovanni" as his favourite opera, but says the part of Germont Pere in "La Traviata" runs it a very close second. Dubliners can look forward to hearing his rendering of the lovely Provençal aria from this work.

Puccini lovers will welcome the opening opera, on December 8,

which is the sinister but powerful "Tosca." The cast of this work is headed by Victoria Sladen.

The principals in "Tosca," James Johnston as Cavaradossi and Roderick Jones as the vengeful Scarpia, have already won high praise cross-Channel for their team-work, and playing supporting roles are two of Dublin's best-loved artistes, Dermot J. Browner and Joseph Flood.

In the second Puccini work, "Madame Butterfly," Dublin will welcome Joyce Gartside, the Sadler's Wells soprano, in the title-role, with Patricia Black singing one of her favourite parts, Suzuki, Butterfly's faithful servant.

The D.G.O.S. are to be complimented for their initiative in including Saint-Saens' impressive "Samson and Delilah" as the opera for the opening night of the second week: this will be Monday, December 18, and to this performance the President and Mrs. O'Kelly, together with members of the Diplomatic Corps, have been invited.

In this great work Henry Wendon and Patricia Black sing the title roles, with Arthur Copley and Dermot Browner supporting.

Never before has Dublin been treated to such a feast of operatic talent, and the principals and chorus of ninety, tutored by Miss Jeannie Reddin, should make this a record season for the society.

GAIETY THEATRE Dublin Grand Opera Society PRESENTS THEIR Autumn Season of Grand Opera FROM DECEMBER 8th—DECEMBER 20th

Mon., Dec. 8th	}	Tosca (Puccini)
Wed., Dec. 10th		
Sat., Dec. 13th		
(Matinee)		
Victoria Sladen, James Johnston, Roderick Jones, Joseph Flood, Joseph Flood		
CONDUCTOR: Lt. Col. J. M. Doyle.		

Tues., Dec. 9th	}	Il Trovatore (Verdi)
Thurs., Dec. 11th		
Fri., Dec. 12th		
Ruth Packer, Patricia Black, Walter Midgeley, Leyland White, Dermot Browner.		
CONDUCTOR: Arthur Hammond.		

Sat., Dec. 13th	}	Madame Butterfly (Puccini)
Wed., Dec. 17th		
Sat., Dec. 20th		
(Matinee)		
Joyce Gartside, Patricia Black, Henry Wendon, Ivan Dixon, Roderick Jones, Dermot Browner.		
CONDUCTOR: Arthur Hammond.		

Tues., Dec. 16th	}	La Traviata (Verdi)
Thurs., Dec. 18th		
Sat., Dec. 20th		
Walter Midgeley, Margery Field, Leyland White, Arthur Copley, Vere Laurie, Molly Murphy, Jack O'Connor.		
CONDUCTOR: Lt. Col. J. M. Doyle.		

Mon., Dec. 15th	}	Samson & Delilah (Saint Saens)
Fri., Dec. 19th		
Henry Wendon, Patricia Black, Arthur Copley, Dermot Browner.		
CONDUCTOR: Arthur Hammond.		
Choreography—Leo Kersley.		
Premiere Danseuse—Pauline Wadsworth.		

Operas produced by Vere Laurie and Sydney Russell.



JAMES JOHNSTON

AS CAVARADOSSI
IN "TOSCA" ON MON DEC 8

= NOTE =

ARTHUR COPLEY SANG
GERMONT PERE IN "LA TRAVIATA"
ON TUE DEC 16TH ONLY

LEYLAND WHITE ^{AND} SANG GERMONT PERE
IN "LA TRAVIATA" ON THURS DEC 18TH & SAT NIGHT DEC 20TH

★ WITH THE NEW SEASON CLOSE AT HAND, a few words on the working of that remarkable organisation, the Dublin Grand Opera Society, are not out of place. Unlike the Abbey, the Society, which is the same thing as saying "opera" in this country, has no State subsidy; yet, in spite of increasing costs in all directions, it still can present the very best artists in the best works of the grand opera repertoire at prices within the reach of all who care for this type of entertainment—seats being available from one shilling upwards.

How? Enthusiastic public support for one thing, of course—and by the very successful application of a system of democratic patronage.

To-day (and Mr. Charles E. McConnell's idea is only three years old) the roll of patron-members is, at the one hundred and fifty mark, representative of every field of the country's cultural and economic life. "Without patrons," says Mr. McConnell, "we can have no opera": at the same time pointing out that the aims of the Dublin Grand Opera Society is to foster native talent and, ultimately, bring about the foundation of a National School of Opera truly evocative of the Irish spirit.

The patronage system is designed to provide against any loss in producing new operas in the future.

The late John Count McCormack advised:

"We should get the best possible talent available and

bring it to this country, as an encouragement and an example. Let them show us what they have to give and, no doubt, in this way, we would learn a lot and they likewise, but in the end Grand Opera would benefit."

It is in pursuit of this policy that the Society has brought to Dublin—and the provinces—guest artists of the highest international standing.

The Best Tosca

★ THOSE WHOSE TASTES include works by Puccini among their favourites, will be pleased to learn that the coming season (Gaiety, December 8) will open with that sinister masterpiece, "Tosca" with a carefully selected cast headed by Victoria Sladen, the Covent Garden soprano, who is generally recognised as the best Tosca in England to-day.

It is interesting to note that the principals appearing on the opening night have been highly praised as a team by top-ranking English critics for their portrayal of the roles in which they are to sing in Dublin—James Johnston, as the ill-starred lover, Cavanadossi; and Roderick Jones, as Scarpia.

In the second Puccini work,

"Madame Butterfly," Dublin will have the opportunity of hearing Joyce Gartside, the Sadler's Wells soprano, in the title role. This young singer, of whom great things are expected, was heard by James Johnston, who introduced her to the Sadler's Wells Company, and who sang Pinkerton to her Butterfly at the Sadler's Wells Theatre.

In the Gaiety production, Patricia Black will again play Suzuki, one of her favourite roles; Ivan Dixon, the Carol Rosa tenor, sings the Pinkerton, supported by Henry Wendon, Roderick Jones (Sadler's Wells star baritone) and Dermot Browner.

Saint Saens Work

★ THE SOCIETY is to be complimented on the inclusion of Saint Saens' impressive "Samson and Delilah," which opens the second week of the season.

This great work, in which Henry Wendon and Patricia Black sing the title roles, with Arthur Copley, the Carl Rosa baritone, and Dermot Browner, will be conducted by Arthur Hammond.

It was with the famous aria from this opera, "Oh, Love from Thy Power," that Patricia Black won the Dramatic Cup at the Feis Ceoil a few weeks ago.

The ballet, which forms such an important part of this work, has been entrusted to Mr. Leo Kersley and Miss Pauline Wadsworth, the Choreographer and Premiere Danseuse of the Sadler's Wells Corps de Ballet, who will work with the members of the Abbey School of Ballet.

Opera-lovers will remember Walter Midgley, who sang Kuddolph in "La Boheme" last Spring, and will welcome him back to sing Alfredo in Verdi's "La Traviata."

Leyland White, another artist well known in Dublin, will sing Germont Pere, and also included in the cast are Arthur Copley, Vere Laurie—who is co-producer with Sydney Russell of the productions—Jack O'Connor and Molly Murpny. This opera will be conducted by the newly-appointed Director of the Army School of Music, Lieut. Col. J. M. Doyle, who is also the Society's Musical Director.

When Patricia Black joined the Carl Rosa Company the management realised they had found one of the finest Azucenas on the stage to-day, and in every city they visited, critics were loud in their praise of Miss Black's interpretation of the role of the passionate and fiery gypsy in "Il Trovatore," which is being presented on December 9, 11 and 12, with Kutha Packer as Leonora, Walter Midgley as Manrico, and Arthur Copley as the Count di Luna.



RODERICK JONES

Who plays "Scarpia" at the Gaiety

IN

"TOSCA"

AND SHARPLESS

IN "MADAME BUTTERFLY"

ON SAT DEC 3 & WED DEC 7

GAIETY THEATRE DUBLIN GRAND OPERA SOCIETY

PRESENTS THEIR
Autumn Season of Grand Opera
FROM DECEMBER 8th—DECEMBER 20th

Mon., Dec. 8th
Wed., Dec. 10th
Sat., Dec. 13th
(Matinee)

TOSCA
(Puccini)

Victoria Sladen, James Johnston, Roderick Jones, Joseph Flood,
CONDUCTOR: Lt. Col. J. M. Doyle.

Tues., Dec. 9th
Thurs., Dec. 11th
Fri., Dec. 12th

IL TROVATORE
(Verdi)

Ruth Packer, Patricia Black, Walter Midgley, Leyland White, Dermot Browner.
CONDUCTOR: Arthur Hammond.

Sat., Dec. 13th
Wed., Dec. 17th
Sat., Dec. 20th
(Matinee)

MADAME BUTTERFLY
(Puccini)

Joyce Garside, Patricia Black, Henry Wendon, Ivan Dixon, Roderick Jones,
Dermot Browner.
CONDUCTOR: Arthur Hammond.

Tues., Dec. 16th
Thurs., Dec. 18th
Sat., Dec. 20th

LA TRAVIATA
(Verdi)

Walter Midgley, Margery Field, Leyland White, Arthur Copley, Vere Laurie, Molly Murphy, Jack O'Connor.
CONDUCTOR: Lt. Col. J. M. Doyle.

Mon., Dec. 15th
Fri., Dec. 19th

SAMSON AND DELILAH
(Saint Saens)

Henry Wendon, Patricia Black, Arthur Copley, Dermot Browner.
CONDUCTOR: Arthur Hammond.
Choreography—Leo Kersley
Premiere Danseuse—Pauline Wadsworth
Operas produced by Vere Laurie and Sydney Russell.

★ A HIGHLY SUCCESSFUL performance of Puccini's "La Tosca" marked the opening of a season of opera by the Dublin Grand Opera Society at the Gaiety Theatre last night.

Honours of the night must surely go to Roderick Jones for his vivid portrayal of the sinister and vindictive Police Chief, Scarpia. His rich, dramatic voice was matched only by his expert acting ability. He was particularly effective in the famous soliloquy at the end of Act I.

Victoria Sladen in the title role scored a brilliant success. Her convincing characterisation of the jealous and passionate Tosca was underlined by powerful and highly dramatic singing. Highlight of the whole performance was Act 2 in which the dramatic possibilities were adequately exploited by the impressive cast. Here Miss Sladen gave a beautiful display of vocal control in the famous aria "Visi d'Arte."

The painter, Cavaradossi, was played by James Johnston, who impressed immediately in his singing of "Recondita Armonia" in Act 1. His rendering of "When the Stars were Brightly Shining" was the most pleasing of the night. His confident acting contributed to his effective handling of his part.

Dermot Browner was splendid as Angelotti, and Joseph Flood, who played two parts, those of the Sacristan and Spoletta, gave another of popular performances. The orchestra under the baton of Lieut.-Col. J. M. Doyle gave valuable support and nice off stage effects were obtained by the chorus.

Production was by Vere Laurie. To-night: "Il Trovatore."

After the performance last night, Mr. C. E. McConnell, Chairman of the Patron Members, made a presentation of a silver cigarette box to Commandant O'Kelly, the Society's chairman, as a recognition from the Patron Members of his strenuous work for the Society. In acknowledging the gift, Comdt. O'Kelly said while they were very anxious to do everything they could to encourage local talent, they felt that music was international, and had, therefore, for the principal parts endeavoured to secure outstanding foreign artists.

The Dublin Grand Opera Society opened their season with a performance of Puccini's "La Tosca." This work, judging by last night's performance, seems to have lost little of its appeal. The opera does, indeed at times combine mastery and crude sensationalism in, no doubt, a disconcerting manner. Yet throughout the work are memorable passages that equal the most inspired utterances of the composer.

It is in some respects so unlike the composer's other works that it is almost a relief to turn to it after a surfeit of "Boheme" or "Butterfly." It has a new and unaccustomed strength of tissue; is certainly more dramatic, and has a real atmosphere of tragedy. One has only to think of the magnificent finale of the first act, when, to the accompaniment of clanging bells, booming cannon and chanting priest, Scarpia unfolds his devilish plans. Dramatic tenseness and not the usual facile lyricism is also the usual characteristic of the second act. The last act, however, is certainly one of the very feeblest of Puccini's inspirations. Cavaradossi's famous aria is almost unendurable in its banal insipidity, followed by a duet in unison which is most ineffective.

VISITING ARTISTS.

The principals in last night's fine performance were three visiting artists of the highest operatic fame—Victoria Sladen as Tosca, James Johnston as Cavaradossi, and Roderick Jones as Scarpia. The last-named scored a personal triumph, and gave an eminently magnificent interpretation. Special mention must be made of James Johnston's singing all through the acts, and the aria, "When the Stars Are Brightly Shining," was perfectly judged and excellently shaped.

The supporting cast included Dermot Browner, who sang well; also Joseph Flood, as the loyal servant of Scarpia, and P. J. Tobin, Edward Frazer, and Maureen Markey. Production by Vere Laurie was most successful. The singing and playing "off-stage" were carefully rehearsed, and the chorus was of fine tone quality.

Lt.-Col. J. M. Doyle, conducted the performance, fully realising the dynamics of the score and overcoming its difficult rhythmic content. Orchestral playing (leader, Terry O'Connor), seemed to be off colour, and much too preponderant for the stage personnel.

R.J.

GAIETY

Nightly, 7.30
Saturday
Matinee, 2.30.

DUBLIN GRAND OPERA SOCIETY
Presents

TO-NIGHT (Patrons' Night)

TOSCA Puccini

Victoria Sladen :: James Johnston
Roderick Jones :: Joseph Flood
Conductor—LT.-COL. J. M. DOYLE.

Doors Close on Rise of Curtain.

Tuesday — IL TROVATORE
Wednesday — TOSCA
Thursday — IL TROVATORE
Friday — IL TROVATORE
Sat. Matinee — TOSCA

Sat. Evg. — MADAME BUTTERFLY
Booking Daily, 10.0 a.m. to 9 p.m.

FINE SINGING IN "LA TOSCA" AT THE GAIETY

THE Dublin Grand Opera Society are to be congratulated on the opening presentation of their current season at the Gaiety—"La Tosca." The production was competent, and both acting and singing gave due attention to the intense drama of the work, no part being cast with the idea that it was of little importance.

Victoria Sladen's "Tosca" was full of dramatic power, and was sung superbly. I hesitate to mention her fine rendering of "Love and Music," because no matter how individually enjoyable a particular aria of Puccini may be, it must always, as in this instance, be subordinated to the continuity of the whole opera.

The Mario of James Johnston was a carefully considered interpretation, reaching a fine climax in his final scene with Tosca.

The best piece of characterisation, and the most superb acting and singing of the evening, came from Roderick Jones as Scarpia. He was in fine voice, and carried Puccini's highly dramatic music with great assurance.

Dermot Browner was "Angelotti," a part to which he gave the careful thought which we always expect from this fine Dublin singer. Joseph Flood, too, doubling the parts of "Spoletta" and the Sacristan, gave excellent performances. Other parts were well played by Patrick J. Tobin and Edward Frazer.

The orchestra, always of more than usual moment in Puccini's works, performed their difficult task with vigour. It was led by Miss Terry O'Connor. Lieut.-Col. J. M. Doyle was responsible for a smooth performance both on stage and in the orchestral pit. Vera Laurie and Sydney Russell were the producers.

E. H. W.

"Il Trovatore" at Gaiety

Last night at the Gaiety Theatre, the Dublin Grand Opera Society continued their season with a presentation of Verdi's "Il Trovatore." It was extremely well received and fully justifies its inclusion in the present season of the society. Obviously this rousing work, though not Verdi at his best, still holds sway in popular favour. Musicianship and artistic singing of the highest order are demanded of the principals and in this we were not disappointed last night. The musical weaknesses of the opera were skillfully overcome by the high standard of singing and acting.

The orchestra contributed some thrilling climaxes to a work that is full of dramatic situations.

Ruth Packer, as Leonora, makes full use of her lovely coloratura voice in achieving emotional effect. Patricia Black has seldom been better. Her solos, sung with supreme sensitiveness, were well received. Walter Midgley gave a polished interpretation of the part of Manrico, and his fine, clear tenor voice and excellent phrasing lent distinction to his performance. The turbulent Count Di Luna was played by Leyland White in forceful fashion, but his strong, confident singing was slightly marred by a tonal roughness.

Dermot Browner once again revealed careful study of his part. He sang very well and his Ferrando was most efficient. Joyce Nelson sung well in a minor role. Harry Brittain, G. V. Duggan and Seamus Agnew were also in the cast.

The chorus work was really excellent, even though the tempos were rather fast at times.

Arthur Hammond was a fine conductor and a general improvement in the orchestra was observed. Terry O'Connor was a capable leader. Sydney Russell had charge of the production.

Gaiety — The Dublin Grand Opera Society season opened last night with a satisfying performance of "Tosca." Puccini's highly melodramatic musical interpretation of love, violence, hate, lust and murder. This piece, which has been seen rather frequently of recent years in Dublin, conveys an impression of elemental crudity, but it is stamped throughout with Puccini's keen feeling—amounting at times to genius—for theatrical effect. It was presented by a cast that knew its work well. James Johnston has quite got rid of that stiffness and immobility that detracted from his earlier operatic appearances; last night not only did he do justice to the ill-fated painter's lyrical flights of song, but he also persuaded us that the man was a human being and not merely a music box. Victoria Sladen may not have all the grandeur and haughtiness of manner that we look for in Tosca, but her singing, steady in tone and charged with feeling, never disappointed. The Scarpia—a grand part for a "heavy" operatic man—was Roderick Jones. He sang powerfully and showed us a complete villain, perhaps too complete, for Scarpia is a polished cynic and a subtle character; and this was not a subtle performance. Dermot Browner sang the music of Angelotti clearly and dramatically and conveyed well the agitation of the escaped prisoner. Again Joseph Flood gave a little gem of character acting in the bit of light relief that the sacristan provides, and came on again later to show us a very different person in Spoletta, the detective. The ensembles were well managed, and Lieut.-Col. Doyle, who conducted, drew all his forces into one co-ordinated whole, but there were times when the big guns of the orchestra had their own way and blotted out the singers. The producer was Vere Laurie.

To-Night—"Il Trovatore."



RUTH PACKER

AS LEONORA IN "IL TROVATORE"

AND
IN
THE
TITLE
ROLE
IN
"MADAME
BUTTERFLY"
ON
WEDNESDAY
DEC 17th
2 SATM
DEC 20th

GAIETY

Nightly, 7.30
Saturday
Matinee, 2.30.

DUBLIN GRAND OPERA SOCIETY

Presents

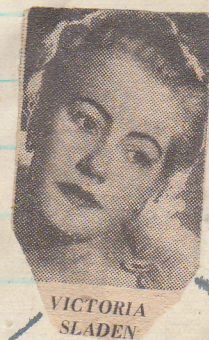
TO-NIGHT IL TROVATORE

Ruth Packer :: Patricia Black,
Walter Midgley :: Leyland White,
Dermot Browner.

Conductor—Arthur Hammond.

Doors Close on Rise of Curtain.

Wednesday	TOSCA
Thursday	IL TROVATORE
Friday	IL TROVATORE
Sat. Matinee	TOSCA
Sat. Evg.	MADAME BUTTERFLY



VICTORIA
SLADEN

AS
"LA TOSCA"

GAIETY

Nightly, 7.30
Saturday
Matinee, 2.30.

DUBLIN GRAND OPERA SOCIETY

Presents

TO-NIGHT

MADAME BUTTERFLY

Joyce Cartside, Henry Wendon,
Patricia Black, Roderick Jones.

Conductor—Arthur Hammond.

Doors Close On Rise Of Curtain

NEXT WEEK

Monday
Friday | **SAMSON & DELILAH**

Tuesday
Thursday
Saturday | **LA TRAVIATA**

Wednesday
Sat. Mat. | **MADAME BUTTERFLY**

OPERA SOCIETY INTRODUCES NEW SINGER

BY JOSEPH O'NEILL,

"Irish Independent" Music Critic.

Puccini's "Madame Butterfly" was presented by the Dublin Grand Opera Society on Saturday night, and a new singer, Joyce Cartside, was introduced in the title role.

While there was much to commend in her performance, it is unlikely that she will take a place among Dublin's favourite interpreters of the part. Her voice is of light texture, and she was inclined to sing sharp when pressing for tone in dramatic passages, but she sustained the character well.

There was not great vocal strength either in the singing of Henry Wendon as Pinkerton. One missed in their first act duet the growing intensity of tone needed for Puccini's rising sequences, which give the music its passionate throb.

A very good performance of Sharpless was given by Roderick Jones, both from an acting and singing point of view. There is a fine resonant tone in his singing, with great clarity of diction, and he is always in character.

Once again Joseph Flood was very successful with the part of Goro. He always pays great attention to detail in his characterisations. This ability to fit completely into the picture was also shown by Patricia Black, who though accustomed to more limelight than is afforded by the part of Suzuki, made the character stand out. The Borze part was sung by Dermot Browner, and Gerard Duggan was the Commissioner. Arthur Hammond conducted.

At the close of the first part of Act 2, where the reminiscent music is played, the wood-wind sounded noisy and spoiled the atmosphere gained by the pianissimo of the strings.

GAIETY

NIGHTLY, 7.30

SATURDAY
MATINEE, 2.30

Dublin Grand Opera Society

PRESENTS

TO-NIGHT IL TROVATORE

Ruth Packer : Patricia Black
Walter Midgley : Leyland White
Dermot Browner

Conductor ... ARTHUR HAMMOND

DOORS CLOSE ON RISE OF CURTAIN

Saturday Matinee **TOSCA**

Saturday Evg **MADAME BUTTERFLY**

NEXT WEEK

Monday and Friday :

SAMSON AND DELILAH

Tuesday, Thursday, Saturday :

LA TRAVIATA

Wednesday and Saturday Matinee :

MADAME BUTTERFLY

There has been some fine singing by a few of the visiting principals. Amongst these we must now class our own Patricia Black, and there was a new smoothness and freshness about her singing of the Azucena part in "Il Trovatore." The part of Leonora demands a singer with a great vocal range. Ruth Packer sang the exacting aria at the opening of the fourth act with a display of vocal technique that made it delightful to hear. The Manrico was Walter Midgley, a very competent singer with a clear, tenor tone, and excellent enunciation. There is perhaps a lack of warmth about his acting, but he gives a convincing performance.

IMPROVED CHORUS

The Society's chorus has made considerable improvement, giving a very good account of itself in "Il Trovatore." The singing has excellent tone quality, and there is a good effort at interpretation of the dramatic situation. The chorus is grasping the fact that it is an important link in the opera and not just being let loose to sing a few numbers.

In "La Tosca," Victoria Sladen impressed by her splendid singing of the title role. A big success was scored by Roderick Jones in the part of Scarpia. His first entrance was magnificently made, at once setting the character. It was not surprising to find this acting intelligence followed by a matching vocal ability. A rich, resonant voice had the requisite hint of arrogance and harshness in keeping with the character.

The orchestra, led by Terry O'Connor, has given very good performances during the week, conducted alternately by the Society's musical director, Lieut-Col. J. M. Doyle, and Arthur Hammond.

I often wonder if the Society has appointed anybody to supervise the dressing and make-up of the chorus and those playing subsidiary parts. There is a good deal of evidence that such an appointment has not been made, and I suggest that it should. Some of the men are careless in dress and badly made-up. Wig joinings are not smoothed out with some of the small part players, giving them a grotesque appearance.

Gaiety—The Dublin Grand Opera Society's second week opens on Monday with "Saint-Saens' Biblical opera, "Samson and Delilah." It will be repeated on Friday night. On Tuesday, Thursday and Saturday evening, "La Traviata," Verdi's popular work, will be presented, and on Wednesday and Saturday matinee Puccini's "Madame Butterfly." Among the Society's distinguished guest artists during the season are Victoria Sladen, Ruth Packer, Patricia Black, James Johnston, Ivan Dixon, Roderick Jones, Henry Wendon, Leyland White and Walter Midgley. The conductors are Lt.-Col. J. M. Doyle and Arthur Hammond, and the producers Sydney Russell and Vere Laurie.

"MADAME BUTTERFLY"

A thronged "house" at the Gaiety Theatre, Dublin, on Saturday night thoroughly enjoyed the Dublin Grand Opera Society's presentation of Puccini's "Madame Butterfly." The standard was a high one. Joyce Cartside gave a competent performance of Cho-Cho-San, the little Japanese wife. She has a sweet voice, not too full at the moment, but well controlled and used with effect. The American naval lieutenant was Henry Wendon. He sang the music confidently, but at times was too conversational in his style. One would have liked a greater sweep of passion in the Wedding Duet in the closing stages of the first act.

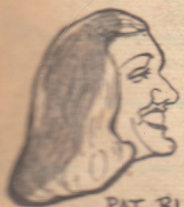
Roderick Jones again impressed with his singing and general stage work in the character of the consul. Patricia Black also made a great deal of the part of Suzuki. She was always "busy about the house" and her singing, both in the Flower Duet and in the closing trios, was splendid. Joseph Flood played Goro, the marriage broker, with real ability, and Dermot Browner gave animated performances of the parts of the Bonze, and Prince Yamadori, which he doubled. Molly Murphy made the most of the little part of Kate Pinkerton.

Arthur Hammond was the conductor and he directed the opera admirably save for a tendency now and then to rush the tempo.

ARTHUR HAMMOND



VICTORIA SLADEN



PAT. BLACK



JOSEPH FLOOD



RODERICK JONES



IVAN
DIXON



DERMOT
BROWNER

Promising Singer As "Butterfly"

The performance of "Madam Butterfly" at the Gaiety on Saturday night by the Dublin Grand Opera Society—to a crowded and enthusiastic audience—introduced a new soprano to Dublin, Joyce Gartside, in the title role. Miss Gartside is young and shows abundant promise; her voice is steady and true and though there is not much volume or richness there as yet, she sang well at all times. As an actress she did not penetrate to the childish innocence of Butterfly. A suggestion of the deliberate in her actions tended to convey the impression of a sophisticated woman acting the child. As the thoughtless play-boy, Pinkerton Henry Wendon was not always equal to the full sweep of his music, but this is a thankless part, no matter how well sung and acted. As that nice fellow, the kind-hearted consul Roderick Jones was always reliable. It is an interesting part, open to several interpretations. Mr. Jones favours the worried, embarrassed line; his treatment of the letter scene brought out the poignancy of the situation fully. Once again Patricia Black was a tower of strength as Susuki, giving her mistress every assistance, and Joseph Flood repeated his perfect characterisation of the obsequious Goro. This is a really brilliant piece of work. Dermot Browner appeared twice, as the bellicose Bonzo and the respectful Yamadori, and did well each time, and poor Kate Pinkerton (what a part!) almost seemed alive in the person of Molly Murphy. The cast was completed by Gerard Duggan, who did the Imperial Commissioner's little piece with clarity of diction and little trouble, who gave no trouble at all. The conductor was Arthur Hammond, who drew some delicate effects from the orchestra, and the admirable production was Sydney Russell's.

To-Night: "Samson and Delilah."

GAIETY

NIGHTLY 7.30.
SATURDAY
MATINEE, 2.30

Dublin Grand Opera Society
presents

TO-NIGHT MADAME BUTTERFLY

Joyce Gartside : Patricia Black
Henry Wendon : Roderick Jones
Dermot Browner
Conductor: Arthur Hammond
DOORS CLOSE ON RISE OF CURTAIN

NEXT WEEK

Monday
Friday **SAMSON & DELILAH**

Tuesday
Thursday
Saturday **LA TRAVIATA**

Wednesday
Sat.
Matinee **MADAME BUTTERFLY**

President at Opera.—The President and members of the diplomatic corps in Dublin will attend the performance of the Dublin Grand Opera Society in the Gaiety Theatre to-night. The opera will be "Samson and Delilah."

A Pleasing "Butterfly"

The presentation at the Gaiety last night was that favourite of Dublin audiences, "Madam Butterfly" (Puccini). Joyce Gartside sang the title role, making her first appearance with the Society. Her light soprano voice was pleasing, though not always capable of conveying the dramatic intensity of certain situations. Her characterisation was good, and in the second act her scene with Sharpless had a great feeling of sincerity.

The Sharpless was Roderick Jones, and just as in "La Tosca," this fine artist was always the polished actor-singer. Patricia Black, as Suzuki, fluttered through the opera with a fine conception of her part as servant and friend to Butterfly.

Lieut. Pinkerton was played by Henry Wendon. His promising opening tailed off when the passionate singing of the first act duet came along. Here his tone was thin, though all the time his good diction was to be admired.

Joseph Flood makes quite a feature of his part as Goro, the marriage broker. The Bonze part was played by Dermot Browner, with Gerard Duggan as the Commissioner, and Molly Murphy as Kate.

My comment about the chorus make-up was fully justified when the satellites of Butterfly appeared in the first act. No attempt was made to merge the Japanese wigs worn by the men into the general scheme of make-up. They just looked as if clapped on to their heads.

Arthur Hammond conducted, and although there was a good deal of fussiness about the orchestra at the opening of the opera, it settled down gradually to a satisfactory performance.

C. M.



HENRY
WENDON

PINKERTON AS SAMSON
IN
"MADAME BUTTERFLY" AS SAMSON
SATISFIEDLY AND DELILAH

Members taking part in the Productions:

Miss Gertrude Andrews
.. Marjorie Barry
.. Mona Brase
.. Una Bodie
.. Joan Breene
.. Louie Cameron-

O'Hagan

.. May Campbell
.. Ursula Carroll
.. Monica Condron
.. Eileen Cullen
.. Rita Cullen
.. Bernadette Cosgrove
.. Lily Doyle
.. Barrie Daniels
.. Florrie Draper
.. Lily Duggan

Mrs. Marie Edwards

Miss Aureen Fagan
.. Kay Fitzgerald
.. Mona Foran
.. Sylvia Foran
.. Patricia Gahan
.. Ada Geoghegan
.. Kathleen Holley
.. Eithne Kavanagh
.. Patricia Kavanagh
.. Maire M. Keogh
.. Alice Krotschin

Mr. Seamus Agnew
.. Joseph G. Black
.. Harry Brittain
.. Robert J. Carey
.. Joseph Curran
.. Gerald Duggan
.. John Duffy
.. P. J. Edwards
.. Henry Farrell
.. Edward Frazer
.. Edward Grace
.. Anthony J. Hackett
.. Michael Hargadon
.. Chris. Laheen
.. John McKeown
.. Pat Martin

Miss Maureen Laheen
.. Rosaline Laheen
.. Carmel McAsey
.. Sheila McPhillips
Mrs. Fay Markey
Miss Maureen Markey
.. Vera Martin
.. Alice Moffat
Mrs. Maura Mooney
Miss Marie Morris
.. Joyce Nelson
.. Bella Nolan
.. Maude Naughton
.. Ena Nolan
.. Pauline Nolan
.. Kay O'Byrne
.. Moira O'Loughlin
.. Molly O'Malley
.. M. deRiva O'Phelan
.. Orma O'Shaughnessy
.. Karen O'Sullivan
.. Nuala Perry
.. Eileen Purcell
.. Deirdre Stack
.. Sheila Thompson
.. Kitty Vaughan
.. Aileen Walsh
.. Patricia Young

Mr. Gerard V. Mooney
.. Eamonn Mooney
.. Desmond Mooney
.. Christopher Moran
.. William Moran
.. Clement Morris
.. Jack Murray
.. William G. Nolan
.. William O'Kelly
.. Harry O'Neill
.. Brendan Roberts
.. Dermot Sheridan
.. Thomas J. Synnott
.. Albert E. Timlin
.. Patrick J. Tobin



JAMES JOHNSTON

Guest artiste in the D.C.O.S. Gaiety season.

AS MARIO IN "TOSCA" MONDECEPT ONLY.

GAIETY

Nightly, 7.30
Saturday
Matinee, 2.30.

DUBLIN GRAND OPERA SOCIETY TO-NIGHT—GALA NIGHT

The President and Mrs. O'Kelly will
attend the performance of

SAMSON AND DELILAH

Henry Wendon :: Patricia Black
Arthur Copley :: Dermot Browner

Conductor—Arthur Hammond.

Doors Close on Rise of Curtain.

TuesdayLA TRAVIATA
Wednes.MADAME BUTTERFLY
ThursdayLA TRAVIATA
FridaySAMSON & DELILAH
Sat. Mat. —MADAME BUTTERFLY
Sat. EveningLA TRAVIATA

“IL TROVATORE”

AT THE GAIETY

The Dublin Grand Opera Society gave a rousing performance of Verdi's “Il Trovatore” at the Gaiety Theatre, Dublin, last night.

The rôle of Manrico was sung by Walter Midgley in a style worthy of the best traditions. He has a clear-cut voice which he uses with ease getting even the softest syllable over to the furthest corner of the auditorium.

Ruth Packer, who sang the part of Leonora, also pleased. She has a lovely voice, always in perfect control, with great range of colour and emotional play.

Leyland White, in the exuberance of his acting as the Count di Luna, was at times over-forceful, and his tone lost somewhat in quality. Nevertheless, his study of the part was convincing.

Patricia Black, the Dublin contralto, who sang Azucena, the part in which she first made her mark in opera has the gift of holding the stage. All her actions have meaning, and her voice has come under more perfect control and taken on added warmth; some of her top notes last night were superb.

Dermot Browner filled the important minor part of Ferrando competently; he is another singer who is improving with every appearance.

Arthur Hammond, the conductor, got splendid effects from his principals, but the pace at which he took the “Anvil Chorus” was too fast.

HIGH STANDARD PERFORMANCE OF "IL TROVATORE"

BY JOSEPH O'NEILL

"Irish Independent" Music Critic.

The second production of the Dublin Grand Opera Society in its fortnight's season at the Gaiety Theatre was Verdi's "Il Trovatore."

This opera has been presented a good many times by the Society in the last few years, so a high standard of performance was expected. The opening scene set this high standard. There was a good grouping of the men, and Dermot Browner, as Ferrando, told his involved story very well.

The Society is now strong enough to take steps to perfect its production of operas. It is not sufficient to supply competent principals. The main function of the Society is to provide an efficient chorus and a first-class production. There is a great improvement in the choral singing, and often it was of a very good standard, but there is room for a further improvement. The tone quality of the men needs attention.

Arthur Hammond, the conductor, set his usual fast pace for some of the choruses, particularly the Anvil Chorus, and it must be put to the credit of the singers that they responded splendidly. More firmness and precision is needed in the entries, so as not to give the impression that only the leaders are singing the first few bars with the main body joining in when they get their bearings.

The clash between Di Luna's and Manrico's forces needs the attention of the producer. Leonora and Manrico walked through a mass of flashing swords! Another obvious matter is the personnel of the men's chorus in the first scene of Act III being duplicated in the second scene, though attached to rival forces.

Patricia Black, as Azucena, and Ruth Packer, as Leonora, gave splendid performances. Both sang their big arias with grand vocal control, and gave convincing portrayals of their parts. Walter Midgley was the Manrico, and sang with a great clarity of diction. His voice is of the conventional type, with clear tenor tone, though there is more than a hint of nasal quality.

Leyland White made a fiery and ruthless Count Di Luna, but his singing was rough, perhaps due to a cold. The small part of Inez was very capably played by Joyce Nelson. Harry Brittain, G. V. Duggan, and Seamus Agnew completed the cast, singing their lines with confidence.

The orchestra was led by Terry O'Connor, and responded splendidly to its director. It is hard to fault Arthur Hammond for his fast tempos, as the opera plays a long time owing to the many scene changes. The intervals were commendably short, which showed good stage management. Sydney Russell was the producer.

"Il Trovatore" at Gaiety

Continuing their opera season in the Gaiety Theatre, the Dublin Grand Opera Society last night presented "Il Trovatore." This opera is a great old favourite, and drew a full house—a tribute to the power of Verdi's music, although it is not by any means the best of his works.

The mere plot was as diverting as ever. Based on a Spanish drama that shows the influence of Hugo's sensational manner, it has a peculiar lyricism of its own. Last night's performance was convincing, and excellent diction all round cleared up some of the mystery that always surrounds the stage action of this work.

There was a first-class cast for this production, the outstanding feature being Walter Midgley, who made an excellent Manrico, and he sang superbly all through, with faultless intonation, sureness and vigour. Ruth Packer was the Leonora, and no doubt a true coloratura soprano, as is needed in this difficult role. This was a charming performance, sung extremely well.

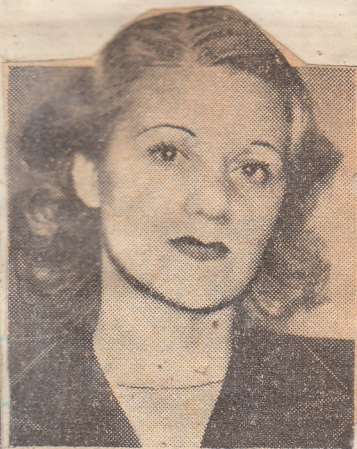
DRAMATIC SENSE

Azucena was very well played by Patricia Black, who has made a great reputation with this society in recent years. She has indeed a great dramatic sense, which was very evident in the final act, and her singing in all was splendid.

Special praise must go to Dermot Browner as Ferrando. He has a fine resonant bass that has gained in flexibility, and his diction was clear. Leyland White's characterisation as Count Luna was magnificent and dramatic. Much praise is due also to Joyce Nelson, a newcomer to this society, for a good performance, in one of the smaller parts for a mezzo-voice, Inez (Leonora's confidante).

The orchestra, stage and chorus were well handled by the evening's guest conductor, Arthur Hammond, and there was at times some powerful climaxes built up. The male chorus, upon whom falls the brunt of the work, were always an effective force.

Production was by Sydney Russell.
R. J.



PATRICIA BLACK (contralto)

APPEARING
AS
AZUCENA IN "
"IL TROVATORE"
SUZUKI IN
"MADAME BUTTERFLY"
AS DELILAH IN
"SAMSON AND DELILAH"

Gaiety—Another packed house ushered in the second week of the Dublin Grand Opera Society's season last night. The opera chosen, Saint Saëns' "Samson and Delilah," is one that, in the old days when touring companies came to visit us regularly, stood midway between the inevitable popular pieces and the bigger or more subtle works that were given rarely as novelties. "Samson" was slowly becoming a favourite with the multitudes and might in time have joined "Traviata," "Rigoletto" and the rest as one of the indispensables. It was not surprising, therefore, to find the house so attentive and enthusiastic last night, but it must be admitted that the performance was worthy of the tribute. There is more choral work in this opera than in most, and it was a great pleasure to find it so well done and the tricky parts in the first act overcome so confidently. The two title roles were brilliantly sustained by Henry Wendon and Patricia Black. Mr. Wendon showed a vigour and spirit in his singing and a robust realisation of the character that contributed much to the general effect. The music seemed to suit his voice, which one had taken to be of the lyrical rather than dramatic quality, better than the Puccini in which we had previously heard him, and he sang it with fine ringing tone. Miss Black's rich voice, especially in the lower register, lent distinction to Delilah, and the part also gave her many opportunities for her acting ability as seen many times before in heavy dramatic roles. The chief part, one part, that of the High Priest, was given with fine declamatory effect by Arthur Copley, and the ill-fated Abimelech found a splendid interpreter in Dermot Browner for his short life in the opera. The small part of the Aged Hebrew was well sung by Vere Laurie. The ballet dancers gave a distinguished performance in both the first and last acts, headed as they were by two principals from the Sadler's Wells, Leo Kersley and Pauline Wadsworth. Arthur Hammond conducted and the production was by Vere Laurie.

The distinguished gathering present included the President and Mrs. O'Kelly and many members of the Diplomatic corps. They were received by Dr. J. F. Larchet, President of the Society; Mrs. Larchet and Mr. C. E. McConnell, Chairman of the Patron Members' Committee.

The act—"La Traviata."

SPLENDID OPERA AT GAIETY

THE President with Mrs. O'Kelly and members of the Diplomatic Corps in Dublin were present last night at the presentation in the Gaiety Theatre, Dublin, of "Samson and Delilah" by the Dublin Grand Opera Society. The performance, both from the production and the musical aspects, was worthy of this colourful opera.

Henry Wendon and Patricia Black in the name parts made a splendid pair. There was a surprising depth and intensity in Wendon's singing, the tone coming through at times with a sweeping force and passion that one did not expect in a lyrical voice of his quality. His acting showed a fine feeling for the dramatic. Patricia Black played the rôle of Delilah with consummate artistry, her singing and acting, especially in the second act—where Delilah seduces and wins from Samson the secret of his strength—were intensely emotional.

There was vigorous song, too, from Arthur Copley as the High Priest of Dagon, and from Vere Laurie as the aged Hebrew. Dermot Browner in his short appearance as the Satrap sang with a breadth and feeling that gave a thrill. This young singer in his every performance reminds one more and more of his distinguished father, the late J. C. Browner.

The chorus did their best work of the season, their singing in the closing temple scene working up to a great climax. Commendation must also be handed to the corps de ballet, headed by Pauline Wadsworth and Leo Kersley (by permission of the Governors of Sadlers Wells).

Arthur Hammond conducted and brought the opera along in confident style.

To-night: "La Traviata."

"Samson and Delilah"

An opera that is rarely given here, Saint Saëns' "Samson and Delilah" was most successfully performed by the Dublin Grand Opera Society at the Gaiety Theatre last night.

Arthur Hammond conducted and Vere Laurie was responsible for the production, which was excellent.

In the second act, where Saint-Saëns rises to his greatest heights, the performance was quite first class. Patricia Black as Delilah, sang very well and acted with real artistry; both in her solo scene, and again in the scene with the High Priest, a rôle that was very impressively sung and acted by Arthur Copley.

Already in Act I, Henry Wendon had shown his fine vocal and dramatic qualities. His love scene with Delilah in Act 2 was admirably sung. Their performance, together with the beautiful setting and the good playing of the orchestra (led by Terry O'Connor) placed this Act on a high level. The chorus, at times a little dull in Act I, was very effective in the Prison Scene, where Henry Wendon was excellent. As Abimelech, Dermot Browner sang well, but was not a convincing tyrant. The small roles were satisfactorily done by: Vere Laurie (the aged Hebrew); J. G. Black, G. V. Duggan and James Agnew. The ballet was well danced by members of the Abbey School (Director: Muriel Cuffe).

G. O'B.

Pleasing Performance Of French Opera

BY JOSEPH O'NEILL,

"Irish Independent" Music Critic.

BY its presentation of "Samson and Delilah" at the Galety Theatre, the Dublin Operatic Society justified its claim for patronage, and its desire to give Dublin audiences a chance to hear operas that are rarely played by touring companies. The President and Mrs. O'Kelly were amongst those present last night.

This opera, by the French composer, Saint-Saens, has not the popular appeal of the better-known Verdi and Puccini works, and yet it attracted a full house. I am not going to advance causes for this, but perhaps, the fact that the part of Delilah was played by the Dublin singer, Patricia Black, had a good deal to do with it.

She justified the confidence of her supporters by her very competent performance. It is a difficult part to play, demanding a contralto voice of luscious quality and a great range of register, as well as great acting ability. Patricia Black always produces pleasing tone, and her voice is of attractive timbre. Admittedly there is a slight weakness in the merging of the voice from middle to low register, but this is compensated by her smooth passing to the high register.

She brings to the part an intensity that grips her audience, and was most convincing in her scene with the High Priest in Act II. This act stands or falls by Delilah, and Patricia Black made it stand.

In the part of Sampson, Henry Wendon was an impressive figure. Vocally, he displayed a greater power and range of voice than was expected from his previous performance with the Society in "Madame Butterfly." There is an occasional uncertainty in his tone production that comes as a surprise, but his clean enunciation and pleasing quality gave pleasure.

The High Priest was Arthur Copley, who has a virile baritone voice of good quality, which he has not yet brought to full effect. His performance was a little anxious, but this might equally be applied to all the principals on the first night presentation.

WELL-CHOSEN PART.

Dermot Browner found the part of Abimelech lying nicely on his voice, enabling him to give good tone and clear diction to his first act exhortation. Vere Laurie was effective as the Aged Heerev.

One of the chief reasons why this production should be given by the Society is that it can supply an efficient chorus. There is a great deal of what might be termed pure choral singing in the opera, and a fine standard of performance was achieved. In particular, the unaccompanied choruses of the prison scene deserve praise. This off-stage singing had a sure attack, a fine precision and excellent intonation. The last act, chorus of scornful laughter, was also very well sung.

Arthur Hammond was the conductor, and the orchestra, led by Terry O'Connor, gave a very good performance.

Principal dancers, were Pauline Wadsworth and Leo Kersley from the Sadlers Wells theatre, assisted by members of the Abbey School of Ballet. They added colour and life to the closing scene.

The President and Mrs. O'Kelly were received at the Galety by Dr. J. F. Larchet, President of the Dublin Grand Opera Society, and Mrs. Larchet, and Mr. C. E. McConnell, Chairman, Patron Members' Committee.

Members of the Diplomatic Corps who were also present included: The Belgian Minister, Comte de Lalange; the Italian Minister, Signor Babuscio Rizzo; and Signorina Babuscio Rizzo; Australian High Commissioner, Mr. W. J. Dignam, K.C., and Mrs. Dignam; the French Minister, Comte Ostrorog; the Canadian High Commissioner, Mr. W. F. A. Turgeon, K.C., and Mrs. Turgeon; and the Czechoslovakian Minister, M. Ruzicka, and party.

The Spanish Minister, Marques de Miraflores; the Marquesa de Miraflores; the Swiss Charge d'Affaires, M. de Bourg; the Netherlands Charge d'Affaires, M. van Tets; and Madame van Tets; the Brazilian Consul, Senhor de Moraes; the Chilean Consul-General, Don E. F. Hunter, and the Argentinian Vice-Consul, Senhor Laurel.

"Samson and Delilah"

★ THE DUBLIN GRAND OPERA SOCIETY are to be congratulated on their enterprise in presenting Saint Saens' "Samson and Delilah," of which a very successful performance was given at the Galety Theatre last night. The demands on vocal and acting versatility, choreography and off-stage effects are so exacting that the work presents many barriers to an adequate performance.

Henry Wendon handled the part of Samson with great ease and resource, his splendid physique adding to his characterisation, but his voice was somewhat lacking in that resonant power which one expects in the part.

One finds a sense of confidence in an artist like Patricia Black who plays her part with such care and distinction. With her well-controlled, clear and artistic singing, and more important still, her resourceful and convincing acting, her portrayal of the beautiful Delilah earned her most of the honours of the night. Her singing of "Softly Awakes My Heart" in Act 2 left little to be desired.

Arthur Copley, playing the High Priest of Dagon, has a rich, resonant voice and firm clarity of diction, but his acting was over-restrained, perhaps. Other credit-

able performances were given by Vere Laurie, J. G. Black, G. V. Duggan and James Agnew.

The chorus availed of the opportunity to distinguish themselves, singing with neat balance and precision particularly in the Prison Scene in Act 3. A special note of appreciation also to the soloists, Paulina Wadsworth and Leo Kersley for their expert work in, and management of, the choreography.

Support from the orchestra, under Arthur Hammond, was generally very effective, but there was some muddled playing on occasion. Their contribution to the Bacchanale in Act 3 could have been more spirited.

And couldn't the pace of Act 1 be stepped-up at the next performance? It seemed unusually slow and laboured.

Production was by Vere Laurie.
To-night—"Le Traviata."



Pauline Wadsworth



Len Kerslev

Brilliant Production Of "La Traviata"

By JOSEPH O'NEILL

"Irish Independent" Music Critic.

DUBLIN Grand Opera Society gave its best presentation to date of "La Traviata" (Verdi), in the Gaiety Theatre last night. This performance was notable, both from the musical and production points of view.

Margery Field, who has not previously been heard in Dublin, was the Violetta. I admit that we have heard the part sung by artists who possessed more beauty of voice, and perhaps more vocal resource, but this young singer gave as convincing a performance as we have yet heard. First of all, she looked the part and sang with a great clarity of diction; and even if her tone quality is on the hard side, she has the gift of singing in character, has a great flexibility of voice and an expressiveness of tone that made her portrayal utterly convincing.

As Alfred, some fine singing was contributed by Walter Midgley. He was free from a previous tendency to nasal tone, and his voice had an easy lyric flow, controlled by a

technical competency that gave distinction to his singing.

PROVENCE SONG

Arthur Copley was the George Germont, and made excellent vocal play with the Provence song, using the more intelligent latter-day translation of the text.

The smaller parts were very capably filled by Jack O'Connor, Joseph Flood, Vere Laurie, Molly Murphy, and Carmel McAsey.

Congratulations again go to the chorus for its colourful singing in the first act. A grand crescendo was worked up as the guests departed from Violetta's party.

Many improvements were made in the production, particularly in the first act, which made for a smoother presentation than in previous seasons.

The orchestra was heard to great advantage, with Lieut.-Col. J. M. Doyle conducting. Expressive playing during the first act scene between Violetta and Alfred and in the dramatic passages of the second act, showed a great control and a polished reading of the score by the conductor.

GAIETY Nightly, 7.30.
SAT. MATINEE, 2.30.
DUBLIN GRAND OPERA SOCIETY
TO-DAY 2.30:
"MADAME BUTTERFLY"
Ruth Packer, Ivan Dixon,
Arthur Copley, Joseph Flood.
TO-NIGHT:
"LA TRAVIATA"
Margery Field, Walter Midgley,
Leyland White, Vere Laurie.

GAIETY NIGHTLY 7.30
SATURDAY
MATINEE 2.30
DUBLIN GRAND OPERA SOCIETY
TO-NIGHT: **LA TRAVIATA**
WALTER MIDGLEY, MARGERY FIELD
ARTHUR COPLEY, VERE LAURIE
Conductor: LT.-COL. J. M. DOYLE
DOORS CLOSE ON RISE OF CURTAIN
WEDNESDAY **MADAME BUTTERFLY**
THURSDAY **LA TRAVIATA**
FRIDAY **SAMSON AND DELILAH**
SAT. MAT. **MADAME BUTTERFLY**
SAT. EVENING **LA TRAVIATA**

GAIETY Nightly, 7.30
Saturday
Matinee, 2.30.
DUBLIN GRAND OPERA SOCIETY
TO-NIGHT
MADAME BUTTERFLY
Ruth Packer : Ivan Dixon
Patricia Black : Roderick Jones
Conductor—Arthur Hammond.
Doors Close on Rise of Curtain.
Thursday — **LA TRAVIATA**
Friday — **SAMSON & DELILAH**
Sat. Mat.—**MADAME BUTTERFLY**
Sat. Evening — **LA TRAVIATA**

"LA TRAVIATA" AT THE GAIETY

Those who revel in the luscious melodies of Verdi's earlier operas were well catered for last night when the Dublin Grand Opera Society gave the popular "La Traviata." The conductor was Lt.-Col. J. M. Doyle.

The title role was taken by Margory Field, who showed herself technically competent for the exacting part. She sang the coloratura with ease. Her voice was a brilliant timbre — a trifle hard, but suited to this type of music where the voice takes on at times the quality of an instrument. Although she did little acting, her manner was animated and her voice had a dramatic colour.

The other principals were Walter Midgley (Alfred) and Arthur Copley (Georges Germont). Walter Midgley is a singer of talent and experience. His diction is clear, and he uses his voice with skill. He was particularly good in his solo scene at the opening of Act 2.

Arthur Copley's mellow voice was well suited to the role of Georges Germont. He sang the part with a natural, sincere expression. But the scene between Alfred and his father was too much like a series of concert numbers—there was little dramatic intensity.

The chorus and orchestra were satisfactory. The Gypsy dances in Act 3 were very well done by Leo Kersley and Pauline Wadsworth (of Sadler's Wells). G. O'B.

SPLENDID PRODUCTION OF "LA TRAVIATA" AT GAIETY

THAT firm, old favourite, "La Traviata," appeared once again at the Gaiety last night as the fifth work of the Dublin Grand Opera Society's short season.

It is one of those operas that apparently will never lose its appeal for both the specialists and the populace. It tells an intelligible and human story; Verdi, when he wrote it, was getting the odd conventions of the older Italian school of opera out of his system and making his characters something more than singing puppets; and in melodious content "Traviata" takes a very high place in the operatic output of its period.

Much interest centred last night in the appearance of Margery Field as the distressful heroine. Miss Field has plenty of stage personality. Easy, natural and graceful in her movements, she has a voice that is always a pleasure to hear.

Her enunciation is very good, and to the coloratura passages she brings an ease of production not often encountered, giving them the contextual musical values. The only fault one would find with her interpretation is that this Violetta seemed

to be a very healthy specimen up to the last act, so that her death from consumption would appear to a person unfamiliar with the story as an arbitrary and perverse stroke of the librettist.

The Alfred was Walter Midgley, a tenor with plenty of fine, strong, ringing notes in his voice and the formal style of acting common to operatic tenors. The heavy, kindly Father was played and sung with the appropriate gravity of manner by Arthur Copley, and the smaller parts were all competently fitted in—Carmel McAssey made of Annina a real portrait; Molly Murphy was a good Flora, and other notable cameos were offered by Joseph Flood, Jack O'Connor and Vere Laurie.

The chorus was well prepared and sang confidently as well as being pleasant to the eye, and the two dancers (Leo Kersley and Pauline Wadsworth) again distinguished themselves.

Lieut.-Col. Doyle brought the score along with attention to detail and extracted many delicate effects from Verdi's interesting orchestral pattern. Vere Laurie produced.

GAIETY

Nightly 7.30
Matinee 2.30

Dublin Grand Opera Society
TO:
NIGHT LA TRAVIATA

MARGERY FIELD, WALTER MIDGLEY
LEYLAND WHITE, VERE LAURIE
CONDUCTOR: LT.-COL. J. M. DOYLE

GAIETY

NIGHTLY 7.30

MATINEE 2.30

DUBLIN GRAND OPERA SOCIETY
TO:
NIGHT LA TRAVIATA

MARGERY FIELD, WALTER
MIDGLEY, LEYLAND WHITE,
VERE LAURIE.

GAIETY

Nightly 7.30

Saturday

Matinee 2.30

DUBLIN GRAND OPERA SOCIETY
TO:
NIGHT LA TRAVIATA

WALTER MIDGLEY, MARGERY FIELD
LEYLAND WHITE, VERE LAURIE
Conductor: LT.-COL. J. M. DOYLE

DOORS CLOSE ON RISE OF CURTAIN

FRIDAY SAMSON AND DELILAH

SAT. MAT. MADAME BUTTERFLY

SAT. EVENING LA TRAVIATA



Leyland White

AS
COUNT DI LUNA IN
"IL TROVATORE"
AND
GERMONT PERE IN
"LA TRAVIATA"
(~~FRI~~ THURS & SAT)
DEC 19 & 20)

FIRST WEEK

Monday, December 8—TOSCA

Victoria Sladen, James Johnston, ~~Ivan Dixon~~,
Roderick Jones, Joseph Flood, ~~Dermot Browner~~
DERMOT BROWNER Conductor: J. M. Doyle

Tuesday, December 9—IL TROVATORE

Ruth Packer, Patricia Black, Walter Midgley,
Leyland White, Dermot Browner.
Conductor: Arthur Hammond

Wednesday, December 10—TOSCA

Repeat Performance of Dec. 8. Ivan Dixon
replacing James Johnston.

Thursday & Friday, Dec. 11 & 12—IL TROVATORE

Repeat performance of December 9.

Saturday, December 3—Matinee—TOSCA

Repeat performance of December 10.

Sat., Dec. 13—Evening—MADAME BUTTERFLY

Joyce Gartside, Patricia Black, Henry Wendon,
~~Ivan Dixon~~, Roderick Jones, Dermot Browner
JOSEPH FLOOD
MOLLY MURPHY Conductor: Arthur Hammond

SECOND WEEK

Monday, December 15—SAMSON AND DELILAH

Henry Wendon, Patricia Black, Arthur Copley,
Dermot Browner.
Conductor: Arthur Hammond

Tuesday, December 16—LA TRAVIATA

Walter Midgley, Margery Field, ~~Leyland White~~,
Arthur Copley, Vere Laurie, Molly Murphy,
Jack O'Connor. Conductor: J. M. Doyle
JOSEPH FLOOD

Wednesday, December 17—MADAME BUTTERFLY

Repeat performance of December 13—Ivan
Dixon replacing Henry Wendon.

Thursday, December 18—LA TRAVIATA

Repeat performance of December 16.
LEYLAND WHITE REPLACING ARTHUR COPLEY

Friday, December 19—SAMSON AND DELILAH

Repeat performance of December 15.

Saturday, Dec. 20—Matinee—MADAME BUTTERFLY

Repeat performance of Dec. 17.
ARTHUR COPLEY REPLACING RODERICK JONES

Saturday, Dec. 20—Evening—LA TRAVIATA

Repeat performance of December 16.

WITH LEYLAND WHITE AS THE FATHER

FIRST WEEK

MON:
"TOSCA"

VICTORIA SLADEN JAMES JOHNSTON
RODERICK JONES
JOSEPH FLOOD DERMOT BROWNER
CONDUCTOR: = LIEUT. COL. J. M. DOYLE

TUE:
"IL TROVATORE" RUTH PACKER PATRICIA BLACK
WALTER MIDGLEY LEYLAND WHITE
DERMOT BROWNER
CONDUCTOR: = ARTHUR HAMMOND

WED: "TOSCA" VICTORIA SLADEN IVAN DIXON RODERICK JONES
JOSEPH FLOOD DERMOT BROWNER
COND: = LIEUT. COL. J. M. DOYLE

THURS:
"IL TROVATORE" RUTH PACKER PATRICIA BLACK
WALTER MIDGLEY LEYLAND WHITE
DERMOT BROWNER
CONDUCTOR: = ARTHUR HAMMOND

FRI: "IL TROVATORE" CONDUCTOR: = ARTHUR HAMMOND
RUTH PACKER PATRICIA BLACK
WALTER MIDGLEY LEYLAND WHITE
DERMOT BROWNER

JOYCE NELSON HARRY BRITAIN GERALD V. DUGGAN
SEAMUS AGNEW

SAT MAT: "TOSCA" CONDUCTOR: = LIEUT. COL. J. M. DOYLE
VICTORIA SLADEN IVAN DIXON RODERICK JONES
JOSEPH FLOOD DERMOT BROWNER
PATRICK J. TOBIN MAUREEN MARKEY EDWARD FRAZER

SAT EVEN "MADAME BUTTERFLY"
JOYCE GARTSIDE PATRICIA BLACK
HENRY WENDON RODERICK JONES
JOSEPH FLOOD DERMOT BROWNER
MOLLY MURPHY

CONDUCTOR: = ARTHUR HAMMOND

SECOND WEEK

MON

THE PRESIDENT AND MRS. O'KELLY PRESENT AT
"SAMSON AND DELILAH"
HENRY WENDON PATRICIA BLACK
ARTHUR COPLEY

VERE LAURIE DERMOT BROWNER
CONDUCTOR: = ARTHUR HAMMOND

TUE

"LA TRAVIATA" CONDUCTOR: = LIEUT. COL. J. M. DOYLE

MARGERY FIELD

WALTER MIDGLEY ARTHUR COPLEY

VERE LAURIE MOLLY MURPHY JOSEPH FLOOD
JACK O'CONNOR

WED

"MADAME BUTTERFLY" CONDUCTOR: = ARTHUR HAMMOND

RUTH PACKER PATRICIA BLACK

IVAN DIXON RODERICK JONES

JOSEPH FLOOD DERMOT BROWNER MOLLY MURPHY

THURS "LA TRAVIATA"

MARGERY FIELD

WALTER MIDGLEY LEYLAND WHITE

VERE LAURIE MOLLY MURPHY JOSEPH FLOOD JACK O'CONNOR
CONDUCTOR: = LIEUT. COL. J. M. DOYLE

FRI

"SAMSON AND DELILAH" COND: = ARTHUR HAMMOND

HENRY WENDON PATRICIA BLACK

ARTHUR COPLEY DERMOT BROWNER VERE LAURIE

GERALD DUGGAN J. G. BLACK SHEAMUS AGNEW

SAT MAT

"MADAME BUTTERFLY" COND: = ARTHUR HAMMOND

RUTH PACKER PATRICIA BLACK

IVAN DIXON ARTHUR COPLEY

JOSEPH FLOOD DERMOT BROWNER MOLLY MURPHY
GERALD DUGGAN

SAT EVEN

"LA TRAVIATA"

MARGERY FIELD

WALTER MIDGLEY

LEYLAND WHITE

VERE LAURIE MOLLY MURPHY JOSEPH FLOOD

JACK O'CONNOR CARMEL MCASEY PATRICK TOBIN

J. G. BLACK BRENDAN ROBERTS
CONDUCTOR: = LIEUT. COL. J. M. DOYLE

GAIETY THEATRE DUBLIN = FOR TWO WEEKS
COMMENCING MON APRIL 26TH 1948
PRESENTING ITS SPRING SEASON

THE DUBLIN

GRAND OPERA SOCIETY
PRESENT

"AIDA" "LA BOHEME" "RIGOLETTO" "FAUST"

VERDI

PUCCINI

VERDI

GOUNOD

AND THE IRISH PREMIERE OF

"PELLEAS AND MELISANDE"

CLAUDE DEBUSSY

GUEST ARTISTES

RUTH	MARGERY	JOAN	PATRICIA	BARBARA
PACKER	FIELD	BUTLER	BLACK	LANE

HENRY	JAMES	KENNETH	FRANK	IVAN	TOM	CHARLES
		NEATE		DIXON		

WENDON	JOHNSTON	SALE	CULBERT	DANSON
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HENRY	JOHN	VERE	SAM	DERMOT
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GILL	LYNSKEY	LAURIE	MOONEY	BROWNER
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BRUCE	JOSEPH	JOYCE	CATHLEEN	JACK
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DARGAVAL	FLOOD	NELSON	O'BYRNE	O'CONNOR
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ALL FRENCH CAST FOR "PELLEAS AND MELISANDE"

MUSICAL DIRECTOR & RESIDENT CONDUCTOR = LIEUT. COL. J.H. DOYLE

GUEST CONDUCTOR = ROGER DESORMIERE MUS.B

OPERAS PRODUCED BY SYDNEY RUSSELL & VERE LAURIE

CHORUSMISTRESS = JEANIE REDDIN

ASST. MUSICAL DIRECTOR & LEADER OF ORCHESTRA = TERRY O'CONNOR

CHOREOGRAPHY = ABBEY SCHOOL OF BALLET [MURIEL COPPE]

GAIETY THEATRE, DUBLIN

DUBLIN OPERA



GRAND SOCIETY

(11 Leinster Street, South)

APRIL 26th — MAY 8th, 1948

will present

RUTH PACKER

Principal Soprano Scarboro' Festival
and Carl Rosa Opera Co.

JOAN BUTLER

Eminent English Coloratura Soprano

MARGERY FIELD

Principal Soprano Carl Rosa Opera Co.

BARBARA LANE

Principal Soprano Imperial Opera Co.

PATRICIA BLACK

Principal Contralto Carl Rosa Opera Co.

JAMES JOHNSTON

Principal Tenor Sadlers Wells Opera Co.

HENRY WENDON

Eminent English Operatic Tenor

FRANK SALE

Principal Tenor Covent Garden

CHARLES DANSON

Principal Tenor Glyndebourne Festival

THOMAS CULBERT

Principal Tenor Sadlers Wells Op. Co.

HENRY GILL

Operatic and Oratorio Baritone

JOHN LYNKEY

Celebrated Irish Operatic Baritone

BRUCE DARGAVAL

Principal Baritone Covent Garden

VERE LAURIE

Bass, Imperial Opera Co.

Cathleen O'Byrne, Joyce Nelson,

Joseph Flood, Dermot Browner, Sam Mooney, Jack O'Connor

KENNETH NEATE in **IVAN DIXON**

AIDA and **RIGOLETTO** (Verdi) **FAUST** (Gounod)

LA BOHEME (Puccini)

and the Irish Première of

PELLÉAS AND MÉLISANDE (Claude Debussy)

Direct from the Opéra Comique, Paris,

with **MARGUERITE MYRTAL**

Mdles. **IRENE JOACHIM**, **MARGUERITE MYRTAL**, Mdm.

JACQUELINE CELLIER and Messrs. **JACQUES JANSEN**,

HENRI ETCHEVERRY and **J. CLAVENSY**

Spring Opera

★ IN THE THROES of rehearsal for their spring season at the Gaiety Theatre (April 26-May 8) are the members of that ambitious and vigorous group, the Dublin Grand Opera Society.

Continuing the excellent policy of getting the very best foreign artists to work with and set a headline to the home team, the Society is this year presenting, in co-operation with the Opéra Comique, Paris, the first production in Ireland of Debussy's magnificent "Pelléas and Mélisande," complete with the cast of the Paris production, under the baton of Roger Desormière, in addition to the old favourites, "La Bohème," "Aida," "Rigoletto" and "Faust."

Singing Faust will be Belfast tenor, James Johnston, who now ranks second to none in the English operatic firmament. He will also be heard as the Duke of

Rudolph in "Rigoletto" and Margery Field, the Carl Rosa soprano, who will be well remembered for her portrayal of the tragic Violetta in last December's production of "Traviata," will sing Marguerite in "Faust" and "Aida" in "La Bohème," while a newcomer to the Dublin stage soprano Barbara Lane, formerly of the Sadler's Wells Company, will be heard as Musetta in "Bohème." The Gilda of "Rigoletto" will be sung by the famous coloratura soprano, Joan Butler, and the Shaunard in "Bohème" by Vere Laurie, who, together with Sydney Russel, is producing the operas.

Dubliner Patricia Black returns from the Carl Rosa Company to sing Amneris in "Aida" and Maddalena in "Rigoletto"—in which work the title role will be taken by our own popular John Lynskey. Joseph Flood, who has long since reached the top in character work, sings Alcindoro in "Bohème."

Other popular singers will include Ruth Packer, Bruce Dargaval and Sam Mooney, who hasn't been with the Society for quite a while. Apart from the French work, all the operas will be conducted by Lieut.-Col. J. M. Doyle, Director of the Army School of Music and Musical Director of the Society.

REPERTOIRE FOR SPRING, 1948, SEASON:

AIDA	...	...	Giuseppe Verdi
RIGOLETTO	...	...	Giuseppe Verdi
FAUST	...	...	Charles Gounod
LA BOHEME	...	...	Giacomo Puccini
PELLÉAS AND MÉLISANDE	...	...	Claude Debussy

Musical Director: Lieut.-Col. J. M. DOYLE, Mus.B.
 Guest Conductor: ROGER DÉSORMIÈRE
 Productions by: { SYDNEY RUSSELL
 VERE LAURIE
 Chorus Mistress: JEANNIE REDDIN
 Asst. Musical Director and Leader of Orchestra: TERRY O'CONNOR
 Choreography: ABBEY SCHOOL OF BALLET (Muriel Cuffie)

President: J. F. Larchet, Esq., Mus.D.
 Chairman: Commandant W. O'Kelly
 Hon. Secretary: A. E. Timlin, Esq., 2 Hollybrook Park, Clontarf (Tel. 35689)
 Joint Hon. Treasurers: { G. V. Mooney, Esq.
 Edmond J. Mooney, Esq.
 Chairman, Patron Members' Committee: C. E. McConnell, Esq., F.I.P.A.

Box Office Information Gaiety Theatre:

Open Daily from 10 a.m. to 9 p.m. Telephones 78205-6.
 PUBLIC BOOKING OPENS MONDAY, APRIL 12th
 PATRONS' NIGHT: MONDAY, APRIL 26th
 GALA NIGHT: TUESDAY, MAY 4th
 Performances Nightly at 7.45; Matinees Saturdays at 2.30

Boxes: £1-10-0; £2-5-0; £3-0-0

Dress Circle, 7/6 Parterre, 5/- Upper Circle, 3/6
 Gallery, 1/- (Unreserved)

GAIETY THEATRE DUBLIN GRAND OPERA SOCIETY

Presents its Spring Season
 April 26th—May 8th

The Operas produced will be:—

AIDA **VERDI**
RIGOLETTO **VERDI**
LA BOHEME **PUCCINI**
FAUST **GOUNOD**

The following Guest Artistes will take part in the Productions:—

James Johnston	Sadler's Wells
Frank Sale	Covent Garden
Henry Wendon	Carl Rosa
Tom Culbert	Sadler's Wells
Charles Danson	New London Opera Company
Bruce Dargaval	Covent Garden
Henry Gill	Scarborough Festival
Vere Laurie	Imperial Opera Company
Joan Butler	Famous English Colatura Soprano
Margery Field	Carl Rosa
Ruth Packer	Carl Rosa
Barbara Lane	Late Sadler's Wells
Patricia Black	Carl Rosa
Dermot Browner	Bass
John Lynsky	Baritone
Jack O'Connor	Baritone
Sam Mooney	Baritone
Cathleen O'Byrne	Contralto

In conjunction with the Directors of the Opera Comique, Paris, the Society are honoured to present for the first time in Ireland Claude Debussy's masterpiece, Pelleas and Melisande, with the cast of the Paris production under the baton of the internationally famous conductor, Roger Desormiere.

GAIETY THEATRE THE DUBLIN GRAND OPERA SOCIETY

Proudly presents
**AN INTERNATIONAL SEASON
OF GRAND OPERA**

Producing
PELLEAS & MELISANDE
—Debussy
With the Complete Cast of the
Opera Comique, Paris.

Conductor:
ROGER DESORMIERE

AIDA—Verdi
RIGOLETTO—Verdi
LA BOHEME—Puccini
FAUST—Gounod

Monday, 26th April—Aida
(Patrons' Night)
Tuesday, 27th April—La Boheme
Wed., 28th April—Aida
Thurs., 29th April—Rigoletto
Friday, 30th April—Aida
Sat., 1st May (Mat.)—Rigoletto
Sat., 1st May (Night)—Faust
Monday, 3rd May—La Boheme
Tues., 4th May (Gala Night)—
Pelleas and Melisande
Wed., 5th May—Faust
Thurs., 6th May—Pelleas and
Melisande
Friday, 7th May—La Boheme
Saturday, 8th May (Matinee)—
Pelleas and Melisande
Sat., 8th May (Night)—Faust

Operas produced by
**VERE LAURIE and SYDNEY
RUSSELL**

Conducted by
LT.-COL. J. M. DOYLE
Director Army School of Music

GAIETY THEATRE DUBLIN GRAND OPERA SOCIETY

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Henry Wendon — Carl Rosa
Tom Culbert — Sadler's Wells
Charles Danson — New London Opera
Company

Bruce Dargaval — Covent Garden
Henry Gill — Scarborough Festival
Vere Laurie — Imperial Opera Company
Joan Butler — Famous English
Colouratura Soprano

Margery Field — Carl Rosa
Ruth Packer — Carl Rosa
Barbara Lane — Late Sadler's Wells
Patricia Black — Carl Rosa
Dermot Browner — — Bass
John Lynsky — — Baritone
Jack O'Connor — — Baritone
Sam Mooney — — Baritone
Cathleen O'Byrne — — Contralto

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of the Opera Comique, Paris,
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present for the first time in
Ireland Claude Debussy's mas-
terpiece—Pelleas and Melisande
with the cast of the Paris
production under the baton of
the internationally famous
conductor, Roger Desormiere.

Dublin Grand Opera Society. This group is nothing if not progressive, and for the second week of their season have engaged a full Paris Opéra-Comique cast under the internationally-famed conductor, Roger Desormière, for their first Irish production of the Debussy masterpiece "Pelleas and Mélisande."

Among the old favourites for the first week will be "Aida" (Monday, Wednesday, and Friday), "La Bohème" (Tuesday), "Rigoletto" (Thursday and Saturday, matinee), "Faust" (Saturday night).

Singing Faust will be James Johnston.

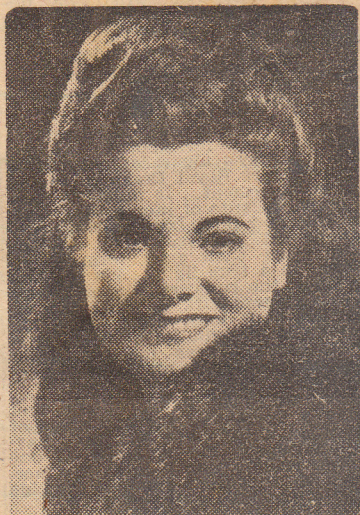
and Rudolph in "La Bohème." Margery Field, the Carl Rosa soprano, will sing Marguerite in "Faust" and Mimi in "La Bohème"; while a newcomer, Barbara Lane, will be heard as Musetta in "Bohème."

The Gilda of "Rigoletto" will be sung by the famous coloratura soprano, Joan Butler, and the Shaunard in "Bohème" by Vere Laurie, who, together with Sydney Russell, is producing the operas.

Patricia Black will sing Amneris in "Aida" and Maddelena in "Rigoletto"—in which work the title role will be taken by John Lynskey.

Other singers will include Ruth Packer, Bruce Dargaval, Joseph Flood, and Sam Mooney.

Apart from the French work, all the operas will be conducted by Lieut.-Col. J. M. Doyle, Director of the Army School of Music and Musical Director of the Society.



JOAN BUTLER, coloratura soprano, one of the stars for the Dublin Grand Opera Society season at the Gaiety.

Dublin Grand Opera Society Presents	
MONDAY WEDNESDAY FRIDAY	AIDA
TUESDAY	LA BOHEME
THURSDAY SAT. MATINEE	RIGOLETTO
SATURDAY EVENING	FAUST
WITH	
RUTH PACKER JOAN BUTLER BARBARA LANE MARGERY FIELD PATRICIA BLACK JAMES JOHNSTON HENRY WENDON FRANK SALE CHARLES DANSON THOMAS CULBERT HENRY GILL JOHN LYNKEY BRUCE DARGAVAL VERE LAURIE	
Musical Director—Lt.-Col. J. M. Doyle	

DUBLIN GRAND OPERA SOCIETY Presents	
MONDAY WEDNESDAY FRIDAY	AIDA
TUESDAY	LA BOHEME
THURSDAY SAT. MATINEE	RIGOLETTO
SAT. EVENING	FAUST
—WITH—	
RUTH PACKER, JOAN BUTLER MARGRY FIELD, BARBARA LANE, PATRICIA BLACK JAMES JOHNSTON, FRANK SALE, HENRY WENDON CHARLES DANSON, THOMAS CULBERT, HENRY GILL JOHN LYNKEY BRUCE DARGAVAL, VERE LAURIE	
Musical Director: LIEUT.-COL. J. M. DOYLE	

GUEST ARTISTES 1947 · 1948

SOPRANOS

GWEN CATLEY BLANCHE TURNER RUTH PACKER
MARY CHERRY WINIFRED RADFORD JOSEPHINE OHAGAN
MOLLY MURPHY VICTORIA SLADEN JOYCE GAATSIDE
MARGERY FIELD JOAN BUTLER BARBARA LANE

CONTRALTO

PATRICIA BLACK CATHLEEN O'BYRNE
JOYCE NELSON

TENORS

JAMES JOHNSTON WALTER MIDDLEY
FRANK SALE IVAN DIXON JOHN MYRRIDAN
JOSEPH FLOOD HENRY WENDON TOM CULBERT
CHARLES DANSON

BARITONES

LEYLAND WHITE GEORGE HANCOCK
REDVERS LLEWELLYN HENRY GILL
JACK O'CONNOR ARTHUR COPLEY
JOHN LYNSEY

BASSES

OWEN BRANNIGAN RICHARD MASON
VERE LAURIE HOWELL GLYNNE
DERHOT BROWNER BRUCE DARGAVALL
SAM MOONEY